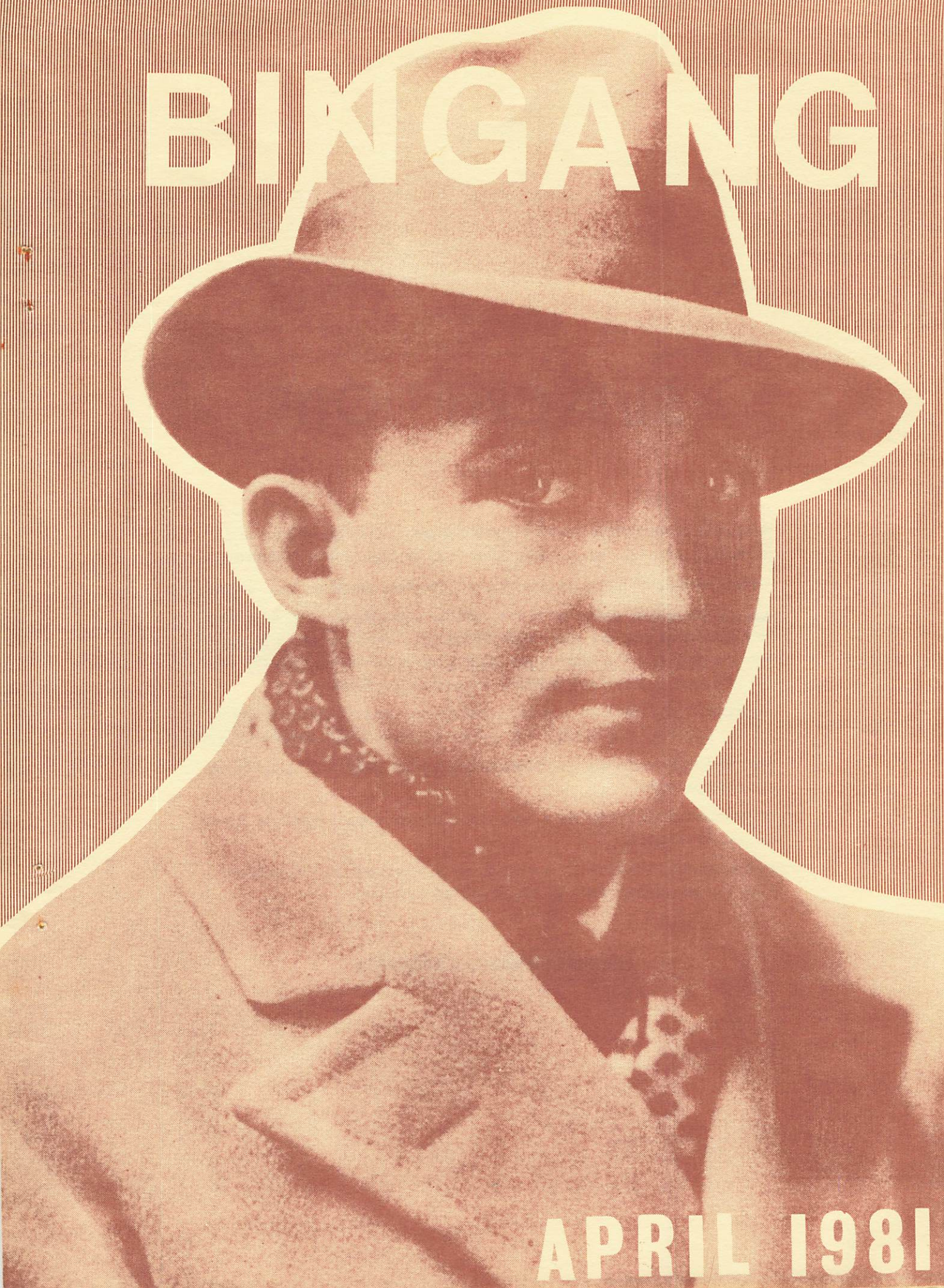


BINGANG



APRIL 1981

SUBSCRIPTIONS

MEMBERSHIP IN THE UNITED STATES IS EIGHT DOLLARS (\$8.00) PER YEAR, DELIVERY BY THIRD CLASS MAIL. YOU MAY HAVE FIRST CLASS DELIVERY FOR \$1.25 ADDITIONAL.

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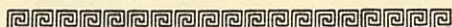
ALL FOREIGN PAYMENT SHOULD BE BY INTERNATIONAL MONEY ORDER. PLEASE BE SURE YOUR REMITTANCE WILL NET CLUB CROSBY TEN DOLLARS, IN U. S. COIN. PLEASE DO NOT SEND BANK DRAFTS OR CHECKS, FOR WHICH A COLLECTION FEE IS CHARGED. YOU MAY SEND CASH IN SUFFICIENT AMOUNT TO CONVERT TO TEN DOLLARS, U. S.

MEMBERSHIPS ARE ISSUED FOR A TWELVE MONTH PERIOD, AND ENTITLE THE MEMBER TO ALL PUBLICATIONS, NEWS LETTERS, AND SPECIAL BULLETINS ISSUED DURING THAT PERIOD.

NEW MEMBERSHIP CARDS WILL BE ISSUED WITH THE FIRST ISSUE OF BINGANG DURING THE NEW CALENDAR YEAR.

NO MEMBERSHIPS ARE ISSUED FOR A PERIOD OF LESS THAN A YEAR. PLEASE DO NOT ASK FOR HALF-YEAR RATES.

WHEN AVAILABLE, EXTRA COPIES OF BINGANG MAY BE PURCHASED FOR FOUR DOLLARS EACH. AT THE PRESENT TIME, NO BACK ISSUES ARE AVAILABLE.





BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President-Treasurer*

APRIL 1981

A LETTER TO ALL MEMBERS ABOUT THIS ISSUE OF BINGANG:

Right off, it may appear that BINGANG has gone commercial, with two professional looking ads in this issue - but these advertisements are presented as Crosby news for our members, and no compensation is involved in their printing. Aren't the two color pages from the O. L. Weeks Rose Growers a lively addition to the magazine? And isn't that Bing Crosby rose a beauty? There's no reason for not getting over to your nursery and getting at least one - a way to have a living tribute to Bing in your own yard.

The other advertisement is for Larry Kiner's records - Totems and Spokanes. Are you aware that Larry is the only US record producer who produces a label devoted exclusively to Bing? And that his records have consistently brought you new (on record) material, when all others have reissued the same tired old tracks, over and over again? Larry has been performing a real service to all Crosby collectors, in the face of constant hindrances. He is surely entitled to have his recordings called to the attention of all loyal Crosby people, by all means available.

Our friend Lance Grinols passed on the task of the record review, for this one issue, since he has been working on another special project for BINGANG. His initial offering arrived too late to appear in this issue, but will be here in the fall. Also, he will resume the record reviews.

Our book reviewer, Merrill Willsohn, says he will appreciate members telling him of books that should be reviewed. Sometimes the titles are misleading, and many a worthy Crosby-related item is overlooked because it is unrecognized. Help him out by writing to him, care of BINGANG. And isn't his news about the more-reasonably-priced issue of "The Crosby Years" welcome?

We meet an old friend again - Gordon Vogt. Gordon is intensely interested in the correct dating of Bing's recording sessions. While Gordon's article was written before "Bing - Just For The Record" was received in this country, all of his points are valid, in spite of the one or two instances in which his statements about dating (or lack of dating!) may be challenged. He raises truly impressive points to be considered, and adequately demonstrates the need for more intensive study, while data is still available for review. We will appreciate your comments on his fine article, and should any of you opt to accept the challenge Gordon tosses out in his final paragraph, you will have hundreds of well-wishes to cheer you on. Each day of delay will make the final task just that much harder.

We are fortunate to have more from Wayne L. Martin in this issue, a complete listing of all the Victor, Columbia, and Okeh masters cut before Bing went to Brunswick. The review of such a fine book as Bert Bishop's and John Bassett's "Bing - Just For the Record" only serves to impress us with the tremendous job Wayne has done. His arrangement of data makes the material immediately useful for the indexing and filing of a collection by label and by label number - this is something that most discographies, for one reason and another, fail to do. Wayne tells us he is well into the Black label Deccas, and his series will be continued in future issues, until all recordings are covered. Collectors of Crosbyana are indeed fortunate for the John Bassetts, the Bert Bishops, and the Wayne L. Martins, who labor so hard to provide us with identifying data on our collections. That they have labored so hard is unique; that they are willing to share the fruits of their work with all other collectors is only slightly short of miraculous. None of these students of Crosby will ever be even partially paid for their enormous contributions. The least that we, grateful collectors, can do is to let them know their efforts are appreciated. A personal word of appreciation packs a great wallop for the recipient!

Ken Twiss and his Bing Crosby Historical Society have prepared another splendid program for the annual tribute in Tacoma. Located in Bing's town of birth, the Society provides a beacon for all Crosby collectors who invade the Northwest. When you receive one of Ken's bulletins, it is easy to overlook the tremendous amount of effort Ken expends in trying to achieve the goals of all Crosby collectors. He is another working for all collector's benefit; he deserves your support, and earns our respect for his devotion to the Society's ideals.

Our friends from overseas continue to supply us with reports of Crosby activity. We can't help being envious of the many English and Australian get-togethers, and to read their programs is to realize that most clubs here in the States have a lot of digging to do before we achieve the level of their performance.

The phrase "It might have been" can well be applied to Keith Parkinson's article, "Almost Starving Bing Crosby". Keith reviews several movies that were proposed for Bing, but that for one reason or another never came to be. Mercifully, in some cases, we can only be glad they died aborning others would have made marvellous material for the occasional late night movies we now see featuring Bing.

When we were first contacted by Mrs. O. L. Weeks, regarding the possibility of mention of the Bing Crosby rose in our magazine, she wrote to the address given to her by member Mike Ferruzza. And the name of the publication, as given by Mike, caused some laughter here, even on the part of the mailman delivering Mrs. Week's letter. Mike told her this publication was named "BingBang", as Mrs. Weeks (Verona, she signs herself) confessed in an apologetic follow-up. It was an enjoyable experience corresponding with her, and arranging for the color sheet you see as part of this BINGANG. Wouldn't it be wonderful if we could publish the entire magazine in full color, like the rose material? We asked Mrs. Weeks if she had any colored material we could use as an illustration, and without hesitation we were supplied with more than enough copies of a complete brochure to use for this issue. Regretfully, we used only the cover bearing mention of the Bing Crosby rose; the other roses developed by the Weeks' are equally beautiful.

We still have two big stories in development, and hopefully, they will appear in this fall's issue: first, where is the guitar played by Eddie Lang in all of his sessions with Bing? Who owns it, and where has it been all of these years? You may be surprised - there'll be pictures, of course. The other is the inside story of how the captured German tape recorders came to this country, and how Bing Crosby was instrumental in their perfection - for his use, of course! A story with many humorous twists, and filled with familiar names.

Mort Miller is still researching the field of musical influences, and some day those studies will be offered in Mort's interesting and informative manner, in these pages. Believe it or not, he has a case for offering a well-known feminine singer as a person who may well have shaped Bing's vocal future! At least, such studies make interesting conjecture; at their best (and Mort's efforts are almost always of the best) they provide a delightful insight into how casual meetings can permanently affect the career of an emerging artist.

We have received a welcome letter from member Kyoichi Muneta, in Japan. His letter arrived too late for its contents to be included in the record reviews, but our loyal friend reports on the recent issues of several records: BING CROSBY ON V-DISC, (Dan VC-5018); BEAUTIFUL MEMORIES (United Artists K28P29), same as the English original; ROBIN & THE SEVEN HOODS (Reprise P-10860R) reissue of the US album; and SWEET MEMORIES OF BING MCA VIM-9521/2. These Japanese albums all seem to be as attractive, or more so, than the original.

John Salisbury provides us with a close-up experience with Bing, which you will find delightful. John's relation with Bing over the years, and especially in the final two years, serve to refute much that has been wrongfully said about Bing. John was indeed a fortunate man to have had such a fine working relationship with Bing. We are fortunate, for John will be telling us more in the issues ahead.

From time to time, an old newspaper clipping will be called to our attention that is just a little off the beaten path, and we will reprint these sparingly, for they often reveal facets of Bing's life, and facets of the public's regard for him, that usually miss notice. Two such are in this issue.

We like the inscription on many a sun dial in the gardens of this great land - "We tell only the sunny hours". Verbum Sapienti, as Phil Campbell and Bob Cumming would say.

Feel the Heat!
W. S. Sutton



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BING—OUR ALL AMERICAN! THE STORY OF A BEAUTIFUL ROSE

Artists since time began have honored their heroes, their loved ones, their leaders, by offerings of the best that their art offers. Parks have statues, usually honoring leaders of the past; our museums have paintings of famous folk, and some famed only to the artist; books have been written to immortalize the author's subject; songs have been written and sung to tell one and all of the artist's great love for a person, for an ideal. One thing all of these memorials have in common is the fact that they all are inanimate, they are inert, dead objects, and they won't renew themselves with the passage of time.

This is the story of a loving, living memorial to Bing Crosby.

Last year, all Crosby buffs were thrilled to see nation-wide publicity given to a new hybrid rose, which had been named "Bing Crosby." Rose growers are ever diligent in trying to develop new flowers, and in perfecting those already around. All of this in the hope that eventually one may come up with the "perfect" rose - a super bloom which will appeal to all rose lovers - one which will add pleasure to gardens everywhere.

Within the rose-growing industry, recognition is given yearly for outstanding additions to the world's rose gardens. The O. L. Weeks Wholesale Rose Growers have been commercial rose growers since 1938, and since 1955 this firm has been involved in hybridizing for new varieties. With a partner, Mr. Weeks won All-American recognition with Royal Highness, Mister Lincoln, Camelot, Angel Face, and Comanche, and after 1967, when the partnership was dissolved, Mr. Weeks on his own won All-American recognition for Gypsy, Perfume Delight, Arizona, Paradise, and, most recently, Bing Crosby. He has just been voted another AARS winner this year, and the new rose will be on the market in the 1982-83 season.

In a letter to the editor, Mrs. Weeks wrote: "In the matter of introducing (new) roses, they are given names, as you know. It was Mr. Week's suggestion that we name the 1982 hybrid the All-American winner "Bing Crosby." We all agreed on this one, and wrote Mrs. Crosby asking her permission.her letter came saying she would be pleased, and that it was 'a happy way to remember a happy man'.

"We have both been fans of Mr. Crosby's since the beginning. I first listened to him on radio when I was 17 years old.

"The rose has always been a symbol of things beautiful, and Bing was certainly one of the world's BEAUTIFUL people, so it seemed quite fitting and natural that a rose named for him would be planted in rose gardens all over the country and would contribute something in perpetuating the memory of this man who gave so abundantly of his enormous talent, and left such a legacy of marvelous wholesome entertainment which too will go on and on bringing joy to people.

"I think we are both working in a rare atmosphere of one of the world's truly beautiful people."

Mrs. Weeks initially contacted BINGANG after receiving a letter from club member Mike Ferruzza; Mike had been in touch with Mrs. Weeks, in the hopes that he could secure plants to send to friends overseas. Mrs. Weeks pointed out that Mrs. Crosby had friends in England to whom she wanted to send plants, and one of them advised Mrs. Weeks that it was impossible to get plants there. Our own Agricultural Department advised Mrs. Weeks of the extreme difficulty in getting any plant thru quarantine, due to detailed examinations, fumigating, and the like.

The Weeks company does not sell direct, being wholesalers only, but many of their retail outlets, licensed nurseries and garden centers, have also passed on the word that they cannot ship to England. A English correspondent advises Mrs. Weeks of his interest in having the rose on display in England's gardens, and ultimately there may be something worked out, whereby the rose can be shared with overseas admirers of Bing.

Pending the day when the rose can go overseas, we present in this issue the cover page of the Weeks' brochure, which has a marvelous color photo of the rose, an interesting drawing of Bing, and some more descriptive material about roses in general, and the "Bing Crosby" specifically. There is sufficient identification, so that if your local nurseries and/or garden supply houses don't now have it in stock, you can ask them to get it for you.

Several have been planted in the Sutton garden this spring, and we are anxiously awaiting the opening of the first bud. This rose stands by itself, but the name doesn't hurt it any!

New "TOPS IN ROSES" for 1980-1981



Hybrid Tea (PPAF)
1981 ALL-AMERICA ROSE SELECTION
AWARD WINNER
Hybridized by O. L. Weeks, Ontario, California



'Tops in Roses' Since 1938

WEEKS WHOLESALE ROSE GROWER, INC.

926 W. PHILADELPHIA, ONTARIO, CALIFORNIA 91761

'Tops in Roses' to You...



We've been growing **ROSES** for the Wholesale Bareroot Rose trade since 1938; in 1954 we began hybridizing to create **NEW** roses, ever *hopeful* of discovering that very special **SUPER** rose... the cornflower-blue, brown, green... something totally revolutionary!

Nature invokes her particular kind of 'cruiser control'. She keeps us down; she holds us back. **SHE** says **WHEN** and **IF** a now-and-then **GREAT** new rose will **EVER** appear!

Meantime she taunts us with dozens of really fine seedlings year after year, most of which we simply discard in our frantic search **FOR** that elusive rose to end all roses... which, alas, doesn't come. **WE OVERLOOK THE PLAYERS TO REACH THE STAR.**

But the Players certainly help make the play. This year we decided to throw caution to the wind and in addition to our 1981 All-America **BING CROSBY**, to offer a number of new roses we have admired as seedlings for a long time. **WE** feel they **ARE WORTHY** and will give gardening pleasure and satisfaction, and maybe even win some blue ribbons and trophies in **ROSE SHOW** competition.

Ask for these New Roses hybridized by O. L. Weeks, when you visit **your own NURSERY or GARDEN CENTER**. Your Nurseryman is eager to help **YOU** live in more beautiful and peaceful surroundings. He will be glad to help you create a **ROSE GARDEN** — a singularly beautiful and serene place **QUITE** apart from the hectic, frenzied pace of modern-day living.

**WHOLESALE TO NURSERIES AND
GARDEN CENTERS ONLY.
WE DO NO DIRECT SELLING.**



(PPAF) Hybrid Tea
**1981 All-America Rose
Selections Award Winner**

(Hybridized by O. L. Weeks)

Music, a smile or laughter, and **FLOWERS** are 'languages' understood by **ALL PEOPLE** everywhere, and **ROSES** are a very special 'language' among Flowers. It seems natural and fitting to name an exceptional new Rose in memory of **BING CROSBY**, truly a citizen of the world, whose name is immediately synonymous with music and laughter. In granting permission to name this rose **BING CROSBY**, Mrs. Kathryn Crosby said 'what a happy way to remember a happy man'... we think this statement unwittingly embraces an almost perfect description of the rose itself... bright, cheerful, always happy, a rose whose consistently professional performance will make the World's Rose Gardens literally sing and dance with joy!

The plant has an unusually attractive growth habit, modestly spreading, admirably disciplined, well-branched and filled-in, making a handsome garden performer. The foliage is large-leaved, of exceptional quality - bright green, heavy and waxy, and covers the plant densely on all branches to the ground. It holds well in all

weather and has above average resistance to disease. There are flowers on the plant almost all the time during the blooming season, yet without benefit of profuse bloom, it still plays the part of a very good looking garden plant.

Buds of medium length are tight and well-formed, with classic high centers, and open slowly into full flowers of 40 to 50 petals, each row curling gently back to form distinctively beautiful open flowers. Petal substance and quality give the flowers long life both on the plant and when cut.

Newly opened spring flowers are a daring, medium-ripe persimmon-orange, with a slight fluorescent glow. They appear profusely on the plant creating a bright, happy spotlight of garden color. Flowers come almost always on long, straight, single stems, but in such abundance as to design a veritable 'big bouquet of roses' on each plant when it is in full bloom. Fall flowers are pleasant, reddish-orange, deeper than spring bloom, still remaining bright and beautiful. The flowers drop cleanly, leaving the plant always neat and attractive. Fragrance is a nice clean rose scent, not heady or perfume-sweet.

BING CROSBY is indeed a **HAPPY** rose... a star performer on any garden 'stage'.



From
JOHN SALISBURY

Dear Al...

This was written somewhat hurriedly because I've a date with the hospital for some surgery this week and have been busy recording programs in advance to cover my stay.

Not heart this time, but don't know how long I'll be recuperating. Forgive the typos--hope this will serve for the March issue.

Best,

1415 S.E. Ankeny Portland, Oregon 97214 (503) 231-0750

The first time I saw Bing Crosby was during the Hollywood Victory Caravan which paraded across the nation in the early forties, but, of course, I had grown up with him and he was one of the major attractions which brought me to see the show.

The first time I met him was on the set of "Robin and the 7 Hoods" in 1963. I had arrived in Hollywood to interview the major stars of the film, arranged through Howard Koch who was at that time Frank Sinatra's producer. Howard is now, I think, the president of the Academy of Motion Pictures.

I arrived at Warner's Burbank Studio at around nine o'clock at night and was ushered into the recording studio by Sammy Cahn, who wrote the songs for the film (and many others done by Bing). Crosby, Sinatra and Dean Martin were working in a recording booth singing the soundtrack lyrics for "You Gotta Have Style". It was their last chore for the evening; and as they left the booth, I was introduced by Howard to the three of them. Unfortunately it was Dean Martin's last job on the film. His work completed, he left and I had no chance to interview him.

The following day Bing was my first interview--this for a series of "Sunday Spectaculars" on which I featured a variety of musical stars and their songs. Koch assigned a studio photographer to shoot a picture of Bing and me together, Bing in his derby hat and cutaway costume. Somehow, the photographer never did show up for my later sessions with Sinatra and Sammy Davis, Jr.

Bing guided me into his portable dressing-room, and there--with always the chance of his being called on set--I did my first face-to-face interview with Crosby. He couldn't have been more gracious--a trait I would learn to admire ten years later when we became involved in my 39-week series called "The Crosby Years".

As a result of that interview, I did a two-part "Sunday Spectacular" program in 1964. Two years later I was back in Hollywood and again banging on Bing's door. I had called his office to see if another interview

THE CROSBY YEARS ~ JOHN SALISBURY

might be arranged. That was before I left Portland. When I arrived at my hotel, a message was waiting. Call The Crosby office. I did so and was told Bing would grant me some time during rehearsals for "Hollywood Palace" of which he was the host. Again we sat in his dressing-room, and again he exhibited the relaxed graciousness he displayed in 1963.

The thing which really surprised me was how well Crosby's office functioned. His secretary, Lillian Murphy, was so genuinely nice--so willing to be helpful in setting things up. And Bing himself knew exactly what was going on--who I was and what I intended to do with my interviews. He was probably the best-organized star I ever had the pleasure of working with.

I made a habit of sending tapes of the programs I did to the stars I interviewed. Some of them--but not many--acknowledged this. Bing always did--and with much more than just a curt note. It was always a letter with a little anecdote and usually a phrase of compliment. I learned later that Bing was one of those rare stars--superstars, one might say--who answered his mail quite personally.

When it came to producing "The Crosby Years", I simply wrote him a letter asking if he would cooperate with a series of interviews. Bing said "Yes", and we were on our way. In my next article, I'll include his letter of response--and, as we go along, some of the other colorful correspondence I received from him.

In conclusion right now, I am working--as many of you are--on plans to be in Tacoma for the annual Bing Crosby Historical Society gathering the first weekend in May, and then to attend the unveiling of the statue of Bing which will grace the front of the Crosby Library at Gonzaga.

In the letter of invitation sent to me by Fr. Dussault, he mentioned among the guests the producer of the award-winning series, The Crosby Years--fellow named Gordon Atkinson. I wrote the good Father that I felt my series preceded whatever Atkinson did and that the first 39-weeks of the show, done in 1973, were hand-carried by me to Spokane and given as a gift to the Library. I suspect Atkinson used the title without knowing of my series--it was such a natural title to use. Ken Barnes, as you know, asked me if I'd mind if he used it for his book.

So I may see you in either Tacoma, Spokane or both. In the meantime, happy listening to the wonderful product of the Crosby years!

BING IN BRITAIN

by KEN CROSSLAND

Bing's name never truly faded from the public scene in Britain. Even during the late 1960's, when Bing's professional activities were few, and his visits to our shores sparse, he could still be regularly heard on radio, and featured in the odd TV special imported from the U.S.A. Into the 1970's, and the pattern continued, picking up in pace a little in 1972 with Bing's first appearance on the popular BBC chat show, hosted by Michael Parkinson. Then in 1973, the BBC announced a 13 part series, devoted entirely to Bing's career, and entitled "The Bing Crosby Story". That series ran from March-June 1973, initiating the single "It's Not Where You Start"/"Tie A Yellow Ribbon".

The groundwork had therefore been laid for a resurgence in activity by Crosby. 1974, however, opened with the newspapers full of stories of Bing's stay in hospital - first with "pleurisy", and then with the ominous-sounding "suspicions of bad news". That Bing came through, and proceeded to embark upon a schedule of radio, TV, recording and concert work on a scale not seen in over 20 years, is history.

My concern in this series of articles is to chronicle Bing's activities in Britain from 1975-77. His work can be divided into the four sections mentioned above. The field of recording has been comprehensively covered in several publications, and will, therefore, be excluded from this series. The remaining three sections offer scope, however, for a contribution to the documentation of Bing career's, and so, we begin with:

1. RADIO

Bing's first visit to Britain in 1975 was in February of that year, ostensibly to record two albums for United Artists, these albums later appearing as "That's What Life Is All About" and "At My Time of Life". Bing's presence was widely covered by the press, but with a stay of little over a week, and recordings each day, Bing had little time for radio and TV work. He did, however, appear briefly in a TV Sports Programme, and guested on BBC Radio in Pete Murray's "Open House". The programme was aired daily, hosted by Murray, and usually featuring two guests. It went out between 9 a.m. and 11:30 a.m. Bing's co-guest was David Dimbleby, a BBC TV current affairs journalist. During the programme, several of Bing's records were played; (see Appendix) but more significantly, Bing was drawn into a discussion on several current affairs topics, offering views which for Bing in public, were unusually forthright. Topics discussed included the morality of modern day society, and the role of the then new American Ambassador to Britain, Elliot Richardson.

Bing returned to Britain in July 1975 for a lengthy stay. His first project was to record the "Couple of Song and Dance Men" album with Fred Astaire, and followed up with several TV appearances. On radio, Bing's first appearance was on BBC's early morning show hosted by Terry Wogan; not a programme which normally features guests, but Bing apparently didn't wish to reappear on "Open House", as it would interrupt his golfing

schedule! Bing was on the air for over an hour, and the programme was the beginning of a lengthy association with Wogan, which still continues to some extent. Later during the same week, Bing guested briefly on BBC's "Junior Choice" programme, aimed specifically at children's requests, and again not usually featuring guests.

During the July/August period, Bing also recorded several radio programmes for airing later in the year. Full details are given in the Appendix but briefly, the programmes were:

"Bing's Choice" - a "one-off" programme lasting an hour, and featuring Bing's favorite records.

"Desert Islands Discs" - a programme in similar vein, but this time part of BBC's longest running radio series (nearly 40 years), in which the guest is imagined as a castaway on desert island and asked to choose eight records, plus one luxury item, to take with him.

"Wogan's World" - an hour long programme, different to Wogan's breakfast show, although the discussion inevitably covering the same points.

Two further Crosby orientated programmes appeared during 1975. The first did not feature Bing, but was an appearance by Charles Thompson on Pete Murray's "Open House", to discuss his then recently published biography. More important was the Christmas Day program "Christmas With The Crosbys", in which Bing and his family told the Christmas story, liberally interspersed with Bing's Christmas records. A strange feature of the programme was the almost amateur sound to Bing and his family's narrative contributions, almost as though they had been clustered around a microphone to a portable cassette recorder!

1975, and indeed through to Bing's death, was a period in which his new records were heavily featured by the BBC. This was particularly so in 1976, because of the added impetus given by Bing's London Palladium season, and a three month stay in Britain. Bing's only new radio programme aired that year dated, however, from 1975, and was the most curious of them all. Titled "Sounds Natural", the programme was part of a regular series devoted to wildlife. Bing talked for a half hour about his interest in fishing, hunting and wildlife preservation.

October 1976 saw Bing's 50th anniversary as a recording artist. The BBC marked the occasion with an hour long programme entitled "Solid Gold Bing". Much of the material was drawn from the 1973 13 week series, although a new narrator was recruited - Bob Hope - and there were new contributions from Bing.

Christmas 1976 saw Bing interviewed by transatlantic telephone for London's commercial Capitol Radio Station. A brief chat with Bing was featured, in which he specifically sent good wishes to all those in hospitals.

Bing's planned visit to Britain in the Spring of 1977 was, of course, deferred by Bing's tragic accident. Consequently, there were no specific radio features until he ultimately arrived in August. Together with Kathryn, he returned to the "Open House" pro-

gramme, discussing his future plans with Pete Murray. This time, Bing and Kathryn did not share their visit with any other guests.

On October 11, 1977, Bing recorded his first "live" singing programme for BBC radio (as opposed to interviews). The programme, hosted by Alan Dell, featured eight recordings by Bing, at the BBC Maida Vale studios. Rosemary Clooney also guested, and the programme was broadcast on 26 December 1977. The songs have recently been released on LP by the BBC.

Following the events of October 14, the BBC put together an hour's tribute to Bing, again introduced by Alan Dell, and broadcast on October 17. The programme drew heavily on Bing's "Musical Autobiography" set.

During the years 1975-77, Bing may well have appeared on other radio programmes particularly those locally orientated. Most of his appearances are, however, documented here. Similarly, he continued to be featured by the BBC in several special programmes, the latest of which was aired on October 11, 1980. During 1980, the BBC also broadcast 26 half hour Philco shows. Full details of all programmes during 1978-81, will appear in subsequent issues of Bingang. Part two of this series will, however, feature Bing's TELEVISION work.

APPENDIX

1. Pete Murray's "OPEN HOUSE"
Broadcast 'live' 27 February 1975,
BBC Radio 2 Duration approx. 60 min.
Guests: Bing Crosby
David Dimbleby
Songs: Now You Has Jazz
Nice Work If You Can Get It
Cheek To Cheek
(all songs broadcast were Bing's commercial recordings).
2. The Terry Wogan Show
Broadcast 'live' 22 July 1975,
BBC Radio 2 Duration: approx. 60 min.
Guest: Bing Crosby
Songs: Way Down Yonder In New Orleans
Straight Down The Middle
High Hopes
San Antonio Rose
Fancy Meeting You Here
They All Laughed
That Is What Life Is All About
(all songs broadcast were Bing's commercial recordings).
3. "Junior Choice" with Ed Stewart
Broadcast 'live' 26 July 1975,
BBC Radio 1 Duration: approx. 15 min.
Guest: Bing Crosby
Song: That's What Life Is All About
(commercial recording)
4. "Bing's Choice"
Broadcast 25 August 1975,
BBC Radio 2 Duration: 60 min.
Theme: Bing's favorite records, discussed with Brian Willey.
Songs: Where The Blue Of The Night
(opening line sung by Bing)
South Rampart Street Parade
- Bob Crosby
Strangers In The Night
- Frank Sinatra
Song of India
- Tommy Dorsey
Flamingo
- Duke Ellington
Begin The Beguine
- Artie Shaw
Tie A Yellow Ribbon
- Tony Orlando and Dawn
Too Young
- Nat King Cole
Lover
- Peggy Lee

Raindrops Keep Falling On My Head
- B.J. Thomas
And The Angels Sing
- Benny Goodman
Sleepy Time Down South
- Louis Armstrong
I Get Along Without You Very Well
- Matt Monro
Fare Thee Well To Harlem
- Jack Teagarden
That's What Life Is All About
- Bing

(commercial recording)

5. "Wogan's World" (Terry Wogan)
Broadcast 7 September 1975,
BBC Radio 2 Duration: 60 min.
Recording date unknown
Guest: Bing Crosby
Songs: True Love
Learn To Croon
That's What Life Is All About
(all commercial recordings).
6. "Christmas With The Crosbys"
Broadcast 25 December 1975,
BBC Radio 2 Duration: 90 min.
Recording date unknown
Theme: Bing and family tell the story of Christmas
Songs: I Wish You A Merry Christmas
Away In A Manger
Adeste Fideles
God Rest Ye Merry Gentlemen
Silent Night
Christmas In Kellarney
Mele Kalikimaka
Do You Hear What I Hear
The First Noel
Christmas Dinner Country Style
Twelve Days Of Christmas
Christmas Is
Rudolph The Red Nosed Reindeer
Santa Claus Is Comin' To Town
When You Trim Your Christmas Tree
Christmas Candles
Hark The Herald Angels Sing
Snow
Let It Snow
Winter Wonderland
Good King Wencelas
I Sing Noel
The Holly And The Ivy
Deck The Halls With Boughs
Of Holly
A Time To Be Jolly
And The Bells Rang
We Wish You The Merriest
White Christmas
(all songs broadcast were Bing's commercial recordings).
7. "Desert Islands Discs"
Broadcast 29 December 1975,
BBC Radio 4 Duration: 30 min.
Recording date unknown
Theme: Bing as the castaway on a desert island, interviewed by Roy Plomley.
Bing's selections:
Records: South Rampart Street Parade
- Bob Crosby
Clair de Lune (Debussy)
And The Angels Sing
- Benny Goodman
Moonlight Serenade
- Glenn Miller
Liebestraum
Begin The Beguine
- Artie Shaw
Song Of India
- Tommy Dorsey
Cavallero from Intermezzo
Rusticana

(when asked to select only one, from the eight, Bing chose "South Rampart Street").

One Luxury - A guitar
One Book - Roget's Thesaurus
"Sounds Natural"

8. Broadcast 26 January 1976
BBC Radio 4 Duration: 30 min.
Recording date unknown
Guest: Bing Crosby
Theme: Bing, discussing his interest in wildlife.

Songs: Mister Meadowlark
- Bob White

9. "Solid Gold Bing"
Broadcast 26 October 1976
BBC Radio 2 Duration: 60 min.
Recording date unknown
Theme: Bing's career in the recording field, narrated by Bob Hope, and including interviews drawn largely from the 1973 series "The Bing Crosby Story".
- Songs: Dear Hearts And Gentle People
Sunday, Mondays And Always
Whiffenpoof Song
I've Got The Girl
Mississippi Mud
My Kinda Love
Silent Night
White Christmas
San Antonio Rose
Now Is The Hour
I Can't Begin To Tell You
Sweet Leilani
Swinging On A Star
Too Ra Loo Ra Loo Ral
Galway Bay
Don't Fence Me In
Pistol Packin' Mama
A Simple Melody
True Love
At My Time Of Life
Put It There Pal
That's What Life Is All About
(all commercial recordings).

Bing also recorded a personal message, broadcast at the end of the programme, and describing his career as "semi-successful".

10. Capitol Radio Interview - (Capitol Radio, London)

Bing, interviewed live, 26, December 1976, from New York. Interviewer unidentified.

Song: White Christmas

11. Pete Murray's "OPEN HOUSE"
Broadcast 'live' 15 September 1977
BBC Radio 2

Guests: Bing Crosby Duration: 30 min.
Kathryn Crosby

Songs: The Only Way To Go
You Came A Long Way From St. Louis
Send In The Clowns
Shooting Box In Scotland
How Are Things In Glocca Mora?
Mr. Gallagher & Mr. Shean

12. Tribute to Bing Crosby
Broadcast 17 October 1977 BBC Radio 2
Introduced by Alan Dell. Duration: 60 min.

Songs: Nothin' That I Haven't Sung About
Mississippi Mud
I Surrender Dear
Wrap Your Troubles in Dreams
Please
Learn to Croon
Brother Can You Spare a Dime
Pennies From Heaven
You Are My Sunshine
Deep In The Heart of Texas
White Christmas
Road To Morrocco

Moonlights Becomes You
Pistol Packin' Mama
Going My Way
Bing's Oscar Presentation
Swinging On A Star
Gone Fishin'
Well Did You Eval
A Couple of Song & Dance Men
Sing (Palladium)
Where The Blue Of The Night

(All songs were original recordings, interspersed with selections from Bing's Musical Autobiography)

13. "Bing Crosby"
Broadcast 26 December 1977 BBC Radio 2
Recorded 11 October 1977
A 60 min. programme of newly recorded material, featuring Bing and Rosemary Clooney, and introduced by Alan Dell. (Orchestrations by Gordon Rose).
Crosby Songs: Feels Good, Feels Right
Nevertheless
The Only Way To Go
Summer Wind
The Night Is Young
Nothin' That I Haven't Sung About
As Time Goes By
Once In A While

All songs subsequently issued on record by the BBC.



SHEET MUSIC WITH BING CROSBY ON THE COVER

These duplicates from my personal collection are offered for sale to all members of Club Crosby; to give overseas members a chance, no offers will be considered before May 1. All music is priced at \$2.00 per piece; if you particularly want one piece and are willing to pay more, please indicate. In case of more than one offer to buy for a piece and one has offered more, he will get the piece. If you offer over \$2.00 and no one else asks for the same piece, you get it for \$2.00. Some are in a condition meriting over \$2.00, others are only average, some with writing on the cover. None are torn or purposely defaced with whiskers, etc.

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BETWEEN 18TH & 19TH	THAT'S HOW MUCH I LOVE U
I CAN'T BELIEVE THAT	TRADE WINDS
I PROMISE YOU	TRUE LOVE
I WISHED ON THE MOON	TWO BOUQUETS
I'LL BE HOME FOR XMAS	WHEN MOTHER NATURE SINGS
IT MUST BE TRUE	WHITE CHRISTMAS
LOVE IN BLOOM (BROWN)	WHITE CLIFFS OF DOVER
LOVE IN BLOOM (RED)	WRAP YOUR TROUBLES IN DRMS.
MY GIRL'S AN IRISHER	YOU AND I
SAN FERNANDO VALLEY	YOU KEEP COMING BACK
SKYLARK	YOU'RE A SWEET LIL HEADACH!
SONG OF THE DAWN	WHY CAN'T THIS NIGHT GO ON
SUN., MON., OR ALWAYS	

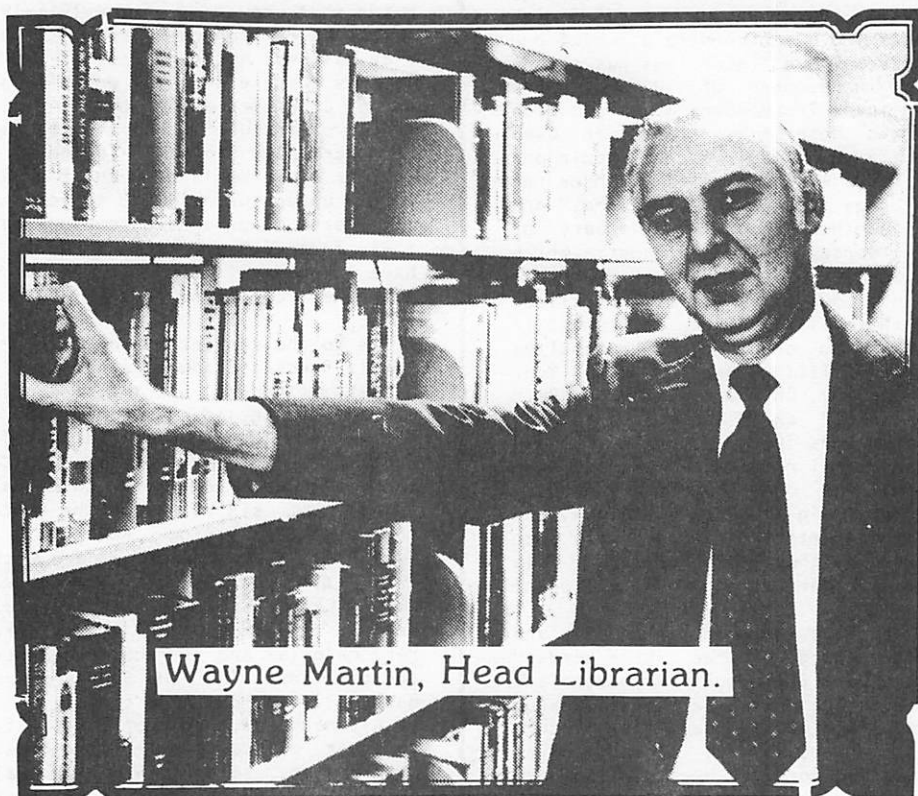
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~~~~~  
Al Sutton * prior to 1980.
~~~~~

# Wayne L Martin Presents "CROSBY RECORDS~ BEFORE BRUNSWICK"



Wayne Martin, Head Librarian.

In October of 1926 two young men walked into a rather primitive recording studio in Los Angeles to cut a record with Don Clark's Los Angeles Biltmore Hotel Orchestra. The song chosen was "I've Got the Girl," and the two men were Bing Crosby and Al Rinker. It was not a particularly successful recording, and there would be little interest in it today if it were not for the fact that it was Bing's very first record. It is now a collector's item, and if you have a copy of black label Columbia 824-D, consider yourself lucky.

The story of Bing's early career and his association with Paul Whiteman and his Orchestra are too well known to Club Crosby members to require repetition here. Bing's recordings with Whiteman were made between 1926 and 1930. The first one, "Wistful and Blue" (with Al Rinker), was recorded on December 22, 1926, and the last one, the unissued "Everything's Agreed Upon" (with the Rhythm Boys) was cut on May 23, 1930.

From 1920 (pre-Bing) until April of 1928 the Whiteman organization made records exclusively for the Victor Talking Machine Company, later known as RCA Victor. The records were released on Victor's black popular label, the electrical recordings (which include all the Crosbys) appearing on the Orthophonic "scroll" label. Then in 1928 the Columbia Phonograph Company lured Whiteman away from Victor and into

its own recording studios. Part of the deal involved a special Whiteman label using Whiteman's favorite caricature of himself. Brian Rust refers to the design as a "vulgar affair in five colours." It isn't *that* bad, but it is definitely not one of Columbia's most attractive efforts, being frequently referred to as the "potatohead" label. After about two years with Columbia, the Whiteman organization returned to the quiet elegance of Victor's scrolls, but by that time Bing had left the orchestra.

How do the Whiteman records hold up after all these years? The "King of Jazz" was a very popular and successful musician and recording artist during his time, but his work has not been much admired in certain quarters for many years. One reads in the jazz histories that his offerings were "pretentious," his arrangements were "top-heavy," his style was "lumbering," his scores were "pompous," and his organization was "elephantine." On the other hand, no less an authority than Duke Ellington acknowledged that Whiteman did a lot for jazz. David Ewen, in his book *Men of Popular Music*, writes that Paul Whiteman was "one of the first of our important popular musicians to bridge the gap between serious and popular music" and that "when that fusion was completed, our popular music was well on its way toward artistic significance."

Be all that as it may, there is no question



that many of Bing's recordings with Whiteman are of very great interest, not only from an historical but from an artistic point of view, regardless of any limitations that may exist in the accompaniments. As much admired as Crosby's vocals on these recordings are the contributions of such splendid instrumentalists as Bix Beiderbecke, Joe Venuti, Eddie Lang, the Dorsey Brothers, and Frank Trumbauer. Their work has helped keep these recordings alive and of interest to collectors.

During the Whiteman years Bing occasionally participated in recording sessions with other musicians, most of them from the Whiteman orchestra. These include a session for Okeh (a Columbia subsidiary) in January of 1928 with Frankie Trumbauer and his orchestra at which one of the "Mississippi Mud" recordings was cut; a Columbia session in December of 1928 with Sam Lanin and the Ipana Troubadours which produced "I'll Get By" and "Rose of Mandalay"; an Okeh session in January of 1929 with Sam Lanin and his Famous Players which resulted in three recordings, "I'm Crazy Over You," "Susianna," and "If I Had You"; another session in January of 1929 with the Dorsey Brothers Orchestra which produced "The Spell of the Blues," "Let's Do It," and "My Kinda Love"; and several sessions for Columbia with small groups of instrumentalists from the Whiteman orchestra which resulted in "My Kinda Love," "Till We Meet," "I Kiss Your Hand, Madame," "Baby, Oh Where Can You Be," "Can't We Be Friends," and "Gay Love." In addition, the Rhythm Boys (Bing, Harry Barris, and Al Rinker) made several recordings without the orchestra, accompanied only by Harry Barris' piano. Incidentally, in the list to follow, the Rhythm Boys are identified as such only when they were recorded without the orchestra. This seems to be the standard discographical practice.

After they left Paul Whiteman, Bing, Al, and Harry made one recording, "Three Little Words," for Victor with Duke Ellington's Orchestra and then joined up with Gus Arnheim and his Coconut Grove Orchestra, who also recorded for Victor. By this time, however, it was clear who was emerging as a star performer, and the trio made just one more side together, "Them There Eyes." The other ten records with Arnheim were solos by Bing with one exception: "Ho Hum!" was done as a duet with Loyce Whiteman.

On March 30, 1931, Bing made his first two sides for Brunswick with a studio orchestra, returning to Arnheim and Victor for just one more session on May 1 of that year. After that he recorded exclusively for Brunswick until Decca was established in 1934.

Just one more pair of recordings needs to be mentioned here, even though they are out of place in the time period covered by this article. On September 2, 1931, while he was under contract to Brunswick, Bing made his first solo broadcast over the CBS radio network. For some reason, the Victor Company recorded two songs, "Just One More Chance" and "I'm Through with Love" off the air, and many years later they were issued on LP by RCA Victor. They are included in the list to follow for the sake of completeness, since they were not listed with the commercially recorded Brunswicks in the previous article.

Concerning 78 rpm reissues from the Whiteman-Arnheim era, it will be noted that the situation is not as complicated as it is for the Brunswick-ARC originals. Perhaps the decline of Whiteman's popularity during the depression years accounts for this. Only one of Bing's recordings, "Gay Love," was repressed on a string

of Columbia reissue labels including Harmony, Diva, Velvetone, and Clarion. Other than that, Columbia showed little interest in these masters until the LP era. In 1936 Victor issued a 78 rpm album (P-4) entitled *A Bix Beiderbecke Memorial Album*, which contained five sides with Bing (mostly previously unissued alternate takes). Then in 1941 Victor issued a second album, *A Souvenir Program by Paul Whiteman Orchestra*, which included six numbers with Bing, including previously unissued material. Three of the Arnheim sides were repressed on Bluebird, a Victor subsidiary, and there were a number of singles from the era reissued on Victor.

Turning now to the LP reissues, it will be noted that coverage of the 1926-1931 recordings is not as comprehensive as it is for the Brunswick masters. Although most of the better material has been reissued at one time or another, 11 of the Columbias and 21 of the Victors were not traced on the U. S. LP's that were analyzed for this article. In all fairness, one must ask whether there would be much of a market for many of the unreissued sides, since Bing's contributions are minor or even non-existent on many of these recordings. Still, it would be nice to have them available for Crosby collectors who lack the inclination to seek out the original 78's.

As to the currently available LP's, the Columbia Special Products album *Early Gold* offers almost a fourth of the recordings from this period. The set is a good buy, and it can be obtained from the Nostalgia Book Club. Michael Brooks' three-record set, *A Bing Crosby Collection*, although rich in Brunswick material, contains just six cuts from the Whiteman era, but they are worth having. RCA Victor's *Legendary Performer* album cannot compare with its earlier *Young Bing Crosby* and *Wrap Your Troubles in Dreams* LP's, as far as early recordings are concerned. The Broadway LP listed offers some very rare material and is recommended for both Bing and Bix fans. The two Sunbeams are well worth having, if you can find them.

Although the author of this article was able to hear virtually all of the Crosby recordings on the list, some of them were available to him only on a set of tapes of a series of broadcasts done by a San Francisco radio station. These tapes, incidentally, are available from McCoy's Recording, P. O. Box 1069, Richland, Washington 99352. Although the sound quality is only fair, the tapes offer access to some recordings that are otherwise difficult to locate.

In the following alphabetical list of Bing's early recordings, the order is: Title, composer(s), Crosby film in which the song was featured, other performers and/or orchestra, master number and take(s), date of recording, original record number and reverse side, 78 rpm reissues with reverse side (with 78 rpm album numbers where applicable), and representative LP reissues. A statement as to the extent of Bing's participation in the recording and other information concerning the record follow. As with the previous articles, only U. S. record numbers are included. Flip sides that are not by Bing are enclosed in square brackets.

The recordings listed are those which are generally accepted as being by Bing Crosby by the various authorities (Rust, Harding, etc.). There may be other recordings from this period where Bing sings in the chorus or performs other minor duties. A few recordings on the list are questionable so far as Bing's participation is concerned, and this has been indicated in the list.

Abbreviations used for 78 and LP labels are as follows: BB--Bluebird; B.C.H.S.--Bing Crosby Historical Society; Bio.--Biograph; Bwy.--Broadway; Col.--Columbia; Cla.--Clarion; C.S.P.--Columbia Special Products; En.--Encore; Folk--Folkways; Har.--Harmony; OK--Okeh; R.D.--Reader's Digest; Sun.--Sunbeam; T.-L.--Time-Life; Vel.--Velvetone; Vic.--Victor or RCA Victor. In addition, the orchestras of Paul Whiteman and Gus Arnheim (Cocoanut Grove) are abbreviated as P.W.O. and G.A.O., respectively. All other labels and names are written out in full.

This article concludes a series of three concerned with the early period of Bing's recording career (1926-1942). A series of articles concerning the black label Deccas from the forties

and fifties is in preparation. Although research for this series is nearly complete, the compiler needs to consult certain Decca catalogs from the late forties and the fifties to clear up a few points. Anyone who would be willing to lend or sell such catalogs is urged to write to the author at 435 So. Holmes Ave., Kirkwood, Mo. 63122 U.S.A. As before, comments or corrections on the present article would be welcome.

In closing, the author would like to thank several people who have helped with this series of articles. These include Al Sutton for his enthusiasm and encouragement; Ed Pacocha for providing hard-to-find reference materials; Tim Morgereth for much valuable information; and Bob Ault for his encyclopedic knowledge of records, old and new.

## ALPHABETICAL LISTING OF BING'S EARLY RECORDINGS

AFTER YOU'VE GONE (Layton-Creamer) P.W.O. W-149159-3, 10-18-29. Col. 2098-D, [R: Nobody's Sweetheart, by P.W.O.]--LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

AIN'T SHE SWEET? (Ager-Yellen) See: SWEET LIL/AIN'T SHE SWEET?

ANYONE CAN SEE WITH HALF AN EYE I'M CRAZY OVER YOU. See: I'M CRAZY OVER YOU.

AT TWILIGHT (Pinkard-Tracey) Al Rinker, Jack Fulton, P.W.O. W-148985-3, 9-6-29. Col. 1993-D, R: When You're Counting the Stars Alone.--LP: Col. CL-2830. Trio--Bing easily recognizable.

BABY, OH WHERE CAN YOU BE? (Koehler-Magine) Matty Malneck, violin; Roy Bargy, piano; Eddie Lang, guitar. W-148620-1, 5-24-29. Col. 1851-D, R: I Kiss Your Hand, Madame.--LP: C.S.P. P-13154 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

BECAUSE MY BABY DON'T MEAN "MAYBE" NOW (Donaldson) Jack Fulton, Charles Gaylord, Austin Young, P. W. O. W-146549-2, 6-18-28. Col. 1441-D, [R: Just Like a Melody from Out of the Sky, by P.W.O.]--LP: Col. CL-846, CL-2830, GL-509, ML-4813, T.-L. STL-J04. Bing out in front with humming chorus behind him.

BENCH IN THE PARK, A (Ager-Yellen) (Film: The King of Jazz) Al Rinker, Harry Barris, Brox Sisters, P. W. O. W-149825-2, 3-23-30. Col. 2164-D, R: Happy Feet.--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). Mostly features the Brox Sisters, with the men relegated to vocal backdrop near the end of the vocal.

BENCH IN THE PARK, A (Ager-Yellen) (Film: The King of Jazz) Rhythm Boys; Harry Barris, piano. W-149840-4, 5-23-30. Col. 2223-D, [R: Girl Trouble, by Eddie Walters.]--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). Trio--a much more interesting version than the previous one, especially to Crosby fans.

BUNDLE OF OLD LOVE LETTERS, A (Brown-Freed) P.W.O. W-149379-3, 10-31-29. [NOTE: No. W-194379 was engraved in error on the master. ALSO NOTE: Master W-149158-1, 2, & 3, recorded 10-18-29 unissued.] Col. 2047-D, [R: Should I?, by P. W. O.]--LP: Col. CL-2830, C.S.P. P-14376 (P6-14370). Solo.

CALINDA, THE (Hupfield) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-39575-2, 8-19-27. Vic. 20882, [R: Baby's Blue, by Nat Shilkret]--LP: None traced. Bing leads.

CAN'T WE BE FRIENDS? (Swift-James) Charlie Margulis, trumpet; Chester Hazlett, clarinet; Matty Malneck, violin; Roy Bargy, piano. W-149066-3, 9-27-29. Col. 2001-D, R: Gay Love. LP: Col. CL-2229 (C3L-35), C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

CANTIQUE DE NOEL (Adam) See: CHRISTMAS MELODIES, Part 2.

CARRY ME BACK TO OLD VIRGINNY (Bland) See: SOUTHERN MEDLEY.

CHANGES (Donaldson) Al Rinker, Harry Barris, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-40937-2 & 3, 11-23-27. Vic. 21103 (Take 3), R: Mary.--Vic. 25370 (P-4) (Take 2), [R: Deep Down South, by Bix Beiderbecke]--LP: T.-L. STL-J04 (Take 3), Vic. LPM-2323 (Take 2 & excerpt from Take 3), "X" LVA-3040 (Take 2). "Sweet trio" and Rhythm Boys alternate, then combine.

CHRISTMAS MELODIES, PART 1. Probably Charles Gaylord, Jack Fulton and Austin Young. P.W.O. W-98585-3, 9-19-28. Col. 50098, R: Christmas Melodies, Part 2.--LP: None traced. Bing in humming chorus on "Silent Night." Hardly indispensable Crosbyana.

CHRISTMAS MELODIES, PART 2. As in Part 1. W-98586-3, 9-19-28. Col. 50098, R: Christmas Melodies, Part 1.--LP: None traced. Bing in humming chorus on "Cantique de Noel" ("O Holy Night"). Comment as above.

CONSTANTINOPLE (Carlton) Al Rinker, Harry Barris, Boyce Cullen, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. W-146291-2 & 3, 5-17-28. Col. 1402-D (Takes 2 & 3), R: Get Out and Get Under the Moon.--LP: Col. CL-2830 (Take 2). Bing is in the chorus, with Harry Barris doing most of the solo work.

COQUETTE (Berlin) P.W.O. W-148013-3, 2-28-29. Col. 1755-D, R: My Angeline.--LP: Col. CL-2830. Solo.

DANCING SHADOWS (Golden) Al Rinker, Austin Young, Charles Gaylord, P.W.O. BVE-43664-1, 4-22-28. [NOTE: Take 2 appears on Vic. 27687, but this is dubbed from Take 1.] Vic. 21431, [R: Fascinating Vamp, by Nat Shilkret]--Vic. 27687 (P-100), [R: Down in Old Havana Town, by P. W.O.]--LP: None traced. The humming chorus is not very audible.

DO I HEAR YOU SAYING "I LOVE YOU"? (Rodgers-Hart) Al Rinker, Charles Gaylord, P. W. O. BVE-43669-2, 4-24-28. Vic. 21398, R: You Took Advantage of Me.--LP: None traced. Straight trio singing.

EVENING STAR (Ahlert-Turk) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. W-146250-6, 5-21-28. [NOTE: Unissued takes of this master were recorded 5-13-28.] Col. 1401-D, [R: Last Night I Dreamed I Kissed You, by P.W.O.]--LP: None traced. Bing has a couple of solo lines.

EVERYTHING'S AGREED UPON (Barris-Crosby) Rhythm Boys; Harry Barris, piano. W-149841, 5-23-30. Col. (unissued).

FIVE-STEP, THE (Henderson-DeSylva-Brown) Al Rinker, Harry Barris, P.W.O. BVE-39569-3, 8-16-27. Vic. 20883, R: It Won't Be Long Now. LP:



None traced. The boys take a back seat to instrumental work on this one.

FOOL ME SOME MORE (DeRose-Gillespie) G.A.O. PBVE-61047-3, 10-29-30. Vic. 22561, R: It Must Be True.--LP: Vic. LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.

FROM MONDAY ON (Barris-Crosby) Rhythm Boys; Harry Barris, piano. BVE-41612-1 & 3, 1-12-28. Vic. 21302 (Take 3) & 24349 (Take 1), R: What Price Lyrics?--LP: None traced. Trio. Bing does some good whistling.

FROM MONDAY ON (Barris-Crosby) Frankie Trumbauer O. W-400033-A, 1-20-28. OK (unissued)

FROM MONDAY ON (Barris-Crosby) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-41689-3, 2-13-28. Vic. 27688 (P-100), R: That's Grandma.--LP: Vic. LPM-2323, LPT-26. Bing solos with backup from others.

FROM MONDAY ON (Barris-Crosby) As above. BVE-41689-4 & 6, 2-28-28. Vic. 21274 (Take 6), R: Mississippi Mud.--Vic. 25368 (P-4) (Take 4), [R: Sugar, by P.W.O.]--LP: T.-L. STL-J04(Take 6). As above.

GAY LOVE (Levant-Clare) Charlie Margulis, trumpet; Chester Hazlett, clarinet; Matty Malneck, violin; Roy Bargy, piano. W-149067-3, 9-27-29. Col. 2001-D, R: Can't We Be Friends? --Cla. 5476-C, Har. 1428-B, Vel. 2536-V, [R: Heebie Jeebies, by Boswell Sisters]--Diva 3418-G, [R: ?]--LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

GEORGIE PORGIE (Mayerl-Paul) Unidentified vocal group, P. W. O. W-146543-3, 6-17-28. Col. 1491-D, [R: Oh, You Have No Idea, by P.W.O.] --LP: None traced. Considered to be a doubtful Bing item by most discographers.

GET OUT AND GET UNDER THE MOON (Shay-Tobias-Jerome) Unidentified vocal group, P.W.O. W-146319-3, 5-22-28. Col. 1402-D, R: Constantinople.--LP: Col. CL-2830. Bing takes the lead here, with the other voices in the background.

GOLONDRINA, LA (Serradell) Al Rinker, Harry Barris, Boyce Cullen, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. W-98534-3, 5-12-28. Col. 50070-D, R: Paloma, La.--LP: None traced. Bing in humming chorus.

GREAT DAY (Youmans-Rose-Eliscu) Al Rinker, Jack Fulton, Harry Barris (or Boyce Cullen), P.W.O. W-149124-3, 10-9-29. Col. 2023-D, R: Without a Song.--LP: Bio. BLP-C13, Col. CL-2228 (C3L-35). Bing in lead on verse of this song.

GRIEVING (Aztell) Al Rinker, Jack Fulton, Charles Gaylord, P.W.O. BVE-43668-2, 4-24-28. Vic. 21678, [R: Paradise, by Waring's Pennsylvanians]--LP: None traced. Not much Bing on this one. What vocal there is, is mostly a Gaylord solo, with vocal group on last few bars. Considered a doubtful Bing item by some discographers.

HAPPY FEET (Ager-Yellen) (Film: The King of Jazz) Al Rinker, Harry Barris, P.W.O. W-149810-1, 2-10-30. Col. 2164-D, R: Bench in the Park, A.--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). A favorite Rhythm Boys selection, also features excellent instrumental work.

HIGH WATER (Brennan-McCurdy) P.W.O. CVE-43117-3, 2-28-28. Vic. 35992, [R: Midnight Reflections, by P.W.O.]--Vic. 36186, [R: Washboard Blues, by P.W.O.]--LP: Sun. P-502. Solo.

HO HUM! (Suesse-Heyman) Loyce Whiteman, G.A.O. PBVE-61091-2, 5-1-31. Vic. 22691, R: I'm Gonna Get You.--LP: Vic. LPM-2071, Vik LX-995, "X" LVA-1000. Duet.

I KISS YOUR HAND, MADAME (Erwin-Lewis-Young) Matty Malneck, violin; Roy Bargy, piano; Eddie Lang, guitar. W-148619-2, 5-24-29. Col.

1851-D, R: Baby, Oh, Where Can You Be?--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo, with lengthy passage of whistling.

I LEFT MY SUGAR STANDING IN THE RAIN (Fain-Kahal) See: MISSISSIPPI MUD/I LEFT MY SUGAR STANDING IN THE RAIN.

I LIKE TO DO THINGS FOR YOU (Ager-Yellen) (Film: The King of Jazz) Al Rinker, Harry Barris, P.W.O. W-149826-2, 3-23-30. Col. 2170-D, [R: Ragamuffin Romeo, by P.W.O.]--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). Trio in a brief vocal.

I SURRENDER, DEAR (Barris-Clifford) G.A.O. PBVE-61068-2, 1-19-31. Vic. 22618, [R: La Rosita, by G.A.O.]--Vic. 25280, R: It Must Be True.--LP: R.D. R03-49, Vic. LPT-5, LPV-584, PR-112. Solo.

I'D RATHER CRY OVER YOU (Yellen-Dougherty-Ponce) Jack Fulton, Charles Gaylord, Austin Young, Al Rinker, Harry Barris, P.W.O. W-146320-5, 6-10-28. [NOTE: Unissued takes of this master were recorded 5-22-28.] Col. 1496-D, [R: Is It Gonna Be Long?, by P.W.O.]--LP: Col. CL-2830. Verse by Fulton, Gaylord & Young; chorus by Crosby, Rinker & Barris, with Bing in lead.

IF I HAD A TALKING PICTURE OF YOU (Henderson-Brown-DeSylva) P.W.O. W-149150-4, 10-16-29. Col. 2010-D, R: I'm a Dreamer--Aren't We All? --LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

IF I HAD YOU (Shapiro-Connelly-Campbell) Sam Lanin O. W-401557-C, 1-25-29. OK 41188, R: My Kinda Love.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

I'LL GET BY, AS LONG AS I HAVE YOU (Ahert-Turk) Ipana Troubadours. W-147545-3, 12-28-28. Col. 1694-D, R: Rose of Mandalay.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

I'M A DREAMER--AREN'T WE ALL? (Henderson-DeSylva-Brown) Jack Fulton, Al Rinker, Harry Barris (or Boyce Cullen), P.W.O. W-149149-4, 10-16-29. Col. 2010-D, R: If I Had a Talking Picture of You.--LP: Col. CL-2830. Bing is heard clearly in the quartet and has a solo line or two.

I'M AFRAID OF YOU (Gottler-Daly-Davis) P.W.O. BVE-43660-3 & 4, 4-21-28. Vic. 21389 (Take 4), R: My Pet.--Vic. 27685 (P-100) (Take 3), R: Lovable.--LP: Vic. LPV-584 (Take 3). Solo.

I'M COMING, VIRGINIA (Heywood-Cook) Al Rinker, Harry Barris, P.W.O. BVE-38135-7 & 9, 4-29-27. [NOTE: Unissued takes of this master were recorded 3-3-27.] Vic. 20751 (Take 9), [R: Just Once Again, by P.W.O.]--LP: Vic. LPM-2071, LPV-570, Vik LX-995, "X" LVA-1000 (All Take 7). Bing solos at beginning, then participates in scat vocal.

I'M CRAZY OVER YOU (Lewis-Sherman) Sam Lanin O. W-401555-B, 1-25-29. OK 41228, R: Susanna. LP: Col. C-35093. Solo.

I'M GONNA GET YOU (Arnheim-Tobias-Lemare) G.A.O. PBVE-61092-2, 5-1-31. Vic. 22691, R: Ho Hum! --LP: Vic. LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.

I'M IN LOVE AGAIN (Porter) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-38394-3, 5-9-27. Vic. 20646, [R: Where You Go, by Nat Shilkret]--LP: Sun. P-504. Bing is mostly lost in the chorus supporting soloist but can be heard loud and clear at several points in ensemble singing after soloist has stepped down.

I'M IN SEVENTH HEAVEN (Henderson-DeSylva-Brown-Jolson) Al Rinker, Harry Barris, Jack Fulton, P.W.O. W-148183-3, 4-5-29. Col. 1877-D, R: Little Pal.--LP: Bio. BLP-C13. Quartet.

- I'M ON THE CREST OF A WAVE (Henderson - DeSylva-Brown) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. W-146541-3, 6-17-28. Col. 1465-D, [R: What D'Ya Say?, by P.W.O.] LP: Col. CL-2830. Bing leads on this one, but he is nearly drowned by the sound effects at the beginning.
- I'M THROUGH WITH LOVE (Malneck-Livingston-Kahn) CBS studio orch., recorded from Crosby's first solo broadcast. PBS-68311-1, 9-2-31. LP: Vic. CPL1-2086, LPV-584. Solo.
- I'M WINGIN' HOME (Russell-Tobias) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-43140-2, 3-12-28. Vic. 21365, [R: When You're with Somebody Else, by P.W.O.]--LP: None traced. Bing has the lead.
- IT MUST BE TRUE (Barris-Arnheim-Clifford) G.A.O. PBVE-61048-3, 10-29-30. Vic. 22561, R: Fool Me Some More.--Vic. 25280, R: I Surrender, Dear.--LP: Vic. CPL1-2086, LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.
- IT WAS THE DAWN OF LOVE (Coots-Davis) Al Rinker, Austin Young, Charles Gaylord, P.W.O. BVE-43663-1, 2 & 3, 4-22-28. Vic. 21453 (Take 2), [R: Church Bells, by B. F. Goodrich O.]--LP: Bwy. 102 (Takes 1 & 3). Bing solos and whistles with support of others.
- IT WON'T BE LONG NOW (Henderson-DeSylva-Brown) Al Rinker, Harry Barris, P.W.O. BVE-39577-8, 8-20-27. Vic. 20883, R: Five-Step, The.--LP: None traced. Trio.
- I'VE GOT THE GIRL (Donaldson) Al Rinker, Don Clark O. W-142785-3, 10-18-26. Col. 824-D, [R: Idolizing, by Don Clark]--LP: B.C.H.S. BC-1002. Duet--Bing's first recording.
- JUST A GIGOLO (Casucci-Caesar) G.A.O. PBVE-61078-2, 3-2-31. Vic. 22701, R: Wrap Your Troubles in Dreams.--BB 7118, [R: Sweet and Lovely, by Russ Columbo]--LP: Vic. CPL1-2086, LOP-1509, LPT-5, LPV-584. Solo.
- JUST ONE MORE CHANCE (Johnston-Coslow) CBS studio orch., recorded from Crosby's first solo broadcast. PBS-68309-1, 9-2-31. LP: Vic. CPL1-2086, LPV-584. Solo.
- LA ----- See under next word in title, such as PALOMA, LA.
- LET'S DO IT (LET'S FALL IN LOVE) (Porter) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. W-147536-5, 12-22-28. Col. 1701-D, [R: Japanese Mammy, by P.W.O.]--LP: Bio. BLP-C13. Bing's presence is considered doubtful by most discographers.
- LET'S DO IT (LET'S FALL IN LOVE) (Porter) Dorsey Bros. O. W-401561-8, 1-26-29. OK 41181, R: Spell of the Blues, The.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/-202. Solo.
- LITTLE PAL (Henderson-DeSylva-Brown-Jolson) P.W.O. W-148184-8, 4-25-29. [NOTE: Unissued takes of this master were recorded 4-5-29.] Col. 1877-D, R: I'm in Seventh Heaven.--LP: None traced. Solo.
- LITTLE THINGS IN LIFE, THE (Berlin) G.A.O. PBVE-61058-7, 11-25-30. [NOTE: Unissued takes of this master were recorded 11-20-30, with Billy White as vocalist.] Vic. 22580, R: Them There Eyes.--BB 7102, R: Wrap Your Troubles in Dreams.--LP: Vic. LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.
- LIVIN' IN THE SUNLIGHT, LOVIN' IN THE MOONLIGHT (Sherman-Lewis) P.W.O. W-149824-4, 3-22-30. Col. 2171-D, R: You Brought a New Kind of Love to Me.--LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.
- LONESOME IN THE MOONLIGHT (Baer-Russell) Al Rinker, Harry Barris (or Jack Fulton, Austin Young), P.W.O. W-146546-3, 6-17-28. Col. 1448-D, [R: Chiquita, by P.W.O.]--LP: None traced. Trio--insignificant wordless vocal.
- LOUISE (Whiting - Robin) P. W. O. W-148086-3, 3-15-29. Col. 1771-D, [R: Blue Hawaii, by P. W. O.]--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo. See comment below.
- LOUISE (Whiting-Robin) Rhythm Boys; Harry Barris, piano. W-148428-2, 4-10-29. Col. 1819-D, R: So the Bluebirds and the Blackbirds Got Together.--LP: Col. CL-2228 (C3L-35), C.S.P. P-13154 (P4-13153), En. E2E-201/202. Trio--much more fun than the solo version.
- LOUISIANA (Johnson-Schafer-Razaf) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-43667-1 & 3, 4-23-28. Vic. 21438 (Take 1), [R: Dixie Dawn, by P.W.O.]--Vic. 25369 (P-4) (Take 3), R: You Took Advantage of Me.--LP: Folk. FP-59, FJ-2804 (Both Take 1). Bing takes lead.
- LOVABLE (Whiting-Simons-Holmes) P. W. O. BVE-43145-1, 3-15-28. [NOTE: "Take 2," as shown on the record, is a dub of Take 1.] Vic. 27685 (P-100), R: I'm Afraid of You.--LP: Vic. LPV-584. Solo.
- MAGNOLIA (Henderson-DeSylva-Brown) Al Rinker, Harry Barris, P.W.O. BVE-38779-1, 5-24-27. Vic. 20679, [R: Love and Kisses, by Paul Whiteman] LP: None traced. Trio.
- MAKE BELIEVE (Kern-Hammerstein) P. W. O. BVE-41470-5, 1-27-28. Vic. 21218 & 25249, R: O! Man River.--LP: Vic. LPV-584. Bing solos in this speedy version.
- MAKIN' WHOOPEE (Donaldson - Kahn) Jack Fulton, Charles Gaylord, Austin Young, P. W. O. W-147540-7, 12-22-28. [NOTE: Unissued takes of this master were recorded 12-11-28.] Col. 1683-D, [R: I'm Bringing a Red Red Rose, by P.W.O.]--LP: C.S.P. P-13154 (P4-13153), En. E2E-201/202. Bing takes the lead.
- MARCH OF THE MUSKETEERS (Friml-Grey-Wedehouse) Al Rinker, Boyce Cullen, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-43148-1, 3-16-28. Vic. 21315, [R: Ma Belle, by P.W.O.]--LP: None traced. Bing leads.
- MARY (Donaldson) P.W.O. BVE-40945-2 & 4, 11-25-27. Vic. 21103 (Take 2), R: Changes.--Vic. 26415 (Take 4), [R: I'll Be a Friend with Pleasure, by Bix Beiderbecke]--LP: Vic. LPV-584, "X" LVA-3040 (Both Take 4). Solo.
- METROPOLIS, PART 3 (Grove) Al Rinker, Boyce Cullen, Jack Fulton, Charles Gaylord, Austin Young, P. W. O. CVE-43143-4, 3-14-28. Vic. 35934, [R: Metropolis, Pt. 4, by P.W.O.]--LP: None traced. Bing is lost in the shuffle in the brief, wordless vocal part of this rather uninteresting piece.
- MISS ANNABELLE LEE (Pollack-Richman-Claire) Rhythm Boys; Harry Barris, piano. BVE-40894-2, 11-17-27. Vic. 21104, [R: Everybody Loves My Girl, by Four Aristocrats]--LP: None traced. Trio.
- MISSISSIPPI MUD (Barris-Cavanaugh) Frankie Trumbauer, Frankie Trumbauer O. W-400034-A, 1-20-28. OK 40979, [R: There'll Come a Time, by Frankie Trumbauer]--LP: Col. CL-845, GL-508, ML-4812, C.S.P. P-13154 (P4-13153), En. E2E-201/202, Folk. FJ-2807, FP-67, T.-L. STL-J04. Bing solos, with various comments by Trumbauer.
- MISSISSIPPI MUD (Barris-Cavanaugh) Irene Taylor, Al Rinker, Harry Barris, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-41696-2 & 3, 2-18-28. Vic. 21274 (Take 3), R: From Monday on.--Vic. 25366 (P-4) (Take 2), [R: Lonely Melody, by P.W.O.]--LP: Vic. LPV-570 (Take 3). Irene Taylor does most of the lead singing, but Bing can be heard from time to time.
- MISSISSIPPI MUD/I LEFT MY SUGAR STANDING IN THE RAIN (Barris - Cavanaugh/Fain - Kahal) Rhythm Boys; Harry Barris, piano. BVE-39271-2 & 3, 6-20-27. Vic. 20783 & 24240



(Both Take 3), R: Sweet Lil/Ain't She Sweet?  
 --LP: Vic. LPV-545 (Take 2). The boys are at their very best in this wild piece, their first recording without Paul Whiteman's Orchestra.

MISSOURI WALTZ (Logan-Eppell-Shannon) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-38392-7, 9-21-27. [NOTE: Unissued takes of this master were recorded 5-6-27.] Vic. 20973, [R: Beautiful Ohio, by P.W.O.]--LP: None traced. Bing in duh-duh-duh chorus, no words.

MOONLIGHT AND ROSES (Lemare-Moret-Black) Al Rinker, Boyce Cullen, Charles Gaylord, Austin Young, P.W.O. 91790-1, 10-18-29. Col. private pressing, R: Southern Medley.--LP: None traced. Considered to be a doubtful Bing item.

MUDDY WATER (DeRose-Richman-Trent) P.W.O. BVE-38143-3, 3-7-27. Vic. 20508, [R: Ain't She Sweet?, by Nat Shilkret]--LP: Sun. P-504. Bing's first solo recording.

MY ANGELINE (Wayne-Gilbert) P.W.O. W-147751-11, 3-7-29. [NOTE: Unissued takes of this master were recorded 1-11-29 and 2-28-29, with J. Fulton doing the vocal.] Col. 1755-D, R: Coquette.--LP: Col. C-35748. Solo.

MY BLUE HEAVEN (Donaldson-Whiting) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-39627-3, 7-6-27. Vic. 20828, [R: All by My Owsome, by Roger Kahn]--LP: None traced. Solo by Fulton; Bing in chorus.

MY KINDA LOVE (Alter-Trent) Dorsey Bros. O. W-401562-C, 1-26-29. OK 41188, R: If I Had You. LP: Bio. BLP-C13, Col. CL-2228 (C3L-35), Har. HL-7147. Solo.

MY KINDA LOVE (Alter-Trent) Matty Malneck, violin; Roy Bargy, piano; Edward Quinn, guitar. W-148073-3, 3-14-29. Col. 1773-D, R: Till We Meet.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

MY PET (Ager-Yellen) Al Rinker, Austin Young, Charles Gaylord, P.W.O. BVE-43662-1, 2 & 3, 4-22-28. Vic. 21389 (Take 2), R: I'm Afraid of You.--Vic. 27686 (P-100) (Take 1), [R: Forget Me Not, by P.W.O.]--LP: Bwy.102 (Take 3), Sun. P-504 (Take 1). Bing in ensemble but can be heard distinctly on the scat singing of Take 1.

MY SUPPRESSED DESIRE (Conn-Miller) Rhythm Boys; Harry Barris, piano. W-147500-3, 11-10-28. Col. 1629-D, R: Rhythm King.--LP: C.S.P. P-13154 (P4-13153), En. E2E-201/202. Trio--Bing's cymbal heard to good effect.

O HOLY NIGHT (Adam) See: CHRISTMAS MELODIES, Pt. 2.

OH, MISS HANNAH (Dappen-Hollingsworth) P.W.O. W-148421-4, 5-4-29. Col. 1945-D, [R: China Boy, by P.W.O.]--LP: Col. CL-846, GL-509, ML-4813. Solo.

OL' MAN RIVER (Kern-Hammerstein) P. W. O. BVE-41607-2, 1-11-28. Vic. 21218 & 25249, R: Make Believe. --LP: Vic. CPL1-2086, LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.

OLD BLACK JOE (Foster) See: SOUTHERN MEDLEY.

ONE MORE TIME (Henderson-DeSylva-Brown) G.A.O. PBVE-61076-2, 3-2-31. Vic. 22700, R: Thanks to You.--LP: Vic. LPM-2071, LPV-584, Vik LX-995, "X" LVA-1000. Solo.

ORANGE BLOSSOM TIME (Edwards-Goodwin) P.W.O. W-148423-4, 5-4-29. Col. 1845-D, R: Your Mother and Mine.--LP: Col. C-35748. Solo.

OUT O' TOWN GAL (Donaldson) Al Rinker, Harry Barris, P.W.O. W-146550-3, 6-18-28. Col. 1505-D, [R: Just a Little Bit of Driftwood, by P.W.O.]--LP: Col. CL-2830. Trio--close harmony in this one.

PALOMA, LA (Yradier) Al Rinker, Harry Barris, Boyce Cullen, Jack Fulton, Charles Gaylord, Austin Young, P. W. O. W-98533-6, 5-21-28. Col. 50070-D, R: Golondrina, La.--LP: None traced. Bing in very minor chorus work.

POOR BUTTERFLY (Hubbell-Golden) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-41680-2, 2-7-28. Vic. 24078, [R: San, by P.W.O.]--LP: None traced. Bing lost in chorus supporting a dah-dah-dah solo.

PRETTY LIPS (Donaldson-Straight) Al Rinker, P.W.O. BVE-38124-1, 2-28-27. [NOTE: Master No. 37286 of this song, recorded 12-22-26 was not issued.] Vic. 20627, R: Side by Side.--LP: None traced. Bing and Al sing lyrics straight then go into scat singing.

REACHING FOR SOMEONE AND NOT FINDING ANYONE THERE (Donaldson-Leslie) P.W.O. W-148408-4, 5-3-29. Col. 1822-D, [R: When My Dreams Come True, by P.W.O.]--LP: Col. CL-2830. Solo.

RHYTHM KING (Hoover-Trent) Rhythm Boys; Harry Barris, piano. W-147501-4, 11-10-28. Col. 1629-D, R: My Suppressed Desire.--LP: Col. CL-2228 (C3L-35). Trio.

ROSE OF MANDALAY (Magine-Koehler) Ipana Troubadours. W-147546-3, 12-28-28. Col. 1694-D, R: I'll Get By, As Long as I Have You.--LP: Col. C-35093, Sun. P-502. Solo.

SHANGHAI DREAM MAN (Akst-Davis) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-37764-4, 2-10-27. Vic. 20683, [R: Fallen Leaf, by P.W.O.]--LP: None traced. Bing in chorus.

SIDE BY SIDE (Woods) Al Rinker, Harry Barris, P. W. O. BVE-38378-1 & 4, 4-29-27. Vic. 20627 (Take 4), R: Pretty Lips.--LP: Vic. LPV-570 (Take 1). Triq.

SILENT NIGHT, HOLY NIGHT (Gruber-Mohr). See: CHRISTMAS MELODIES, Part 1.

SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER (Barris-Moll) Rhythm Boys; Harry Barris, piano. W-147888-6, 4-10-29. [NOTE: Unissued takes of this master were recorded 1-25-29.] Col. 1819-D, R: Louise.--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). Long solo by Bing in the middle.

SONG OF THE DAWN (Ager-Yellen) (Film: The King of Jazz) Male chorus, P.W.O. W-149822-2, 3-21-30. Col. 2163-D, [R: It Happened in Monterey, by P.W.O.]--LP: Col. CL-2749 (C2L-43), C.S.P. P-13156 (P4-13153). Bing lead singer.

SOUTHERN MEDLEY (Foster) P.W.O. 91791-1, 10-18-29. Col. private pressing, R: Moonlight and Roses.--LP: Col. C-35093, Sun. P-502. Bing solos on Old Black Joe and Carry Me Back to Old Virginny.

SPELL OF THE BLUES, THE (Ruby-Dreyer-Johnston) Dorsey Bros. O. W-401560-B, 1-26-29. OK 41181, R: Let's Do It.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

S'POSIN' (Denniker-Razaf) P.W.O. W-148544-3, 5-16-29. Col. 1862-D, [R: Laughing Marionette, by P.W.O.]--LP: Col. CL-2830, C.S.P. P-14376 (P6-14370). Solo.

SUNSHINE (Berlin) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-41688-3, 2-13-28. Vic. 21240, [R: Back in Your Own Backyard, by P. W. O.]--LP: Sun. P-504. Bing solos with backup by other vocalists.

SUSI ANNA (Williams) Sam Lanin O. W-401556-B, 1-25-29. OK 41228, R: I'm Crazy Over You.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

SWEET LIL/AIN'T SHE SWEET? (Barris-Ager-Yellen) Rhythm Boys; Harry Barris, piano. BVE-39272-3, 6-20-27. Vic. 20783 & 24240, R: Mississippi Mud/I Left My Sugar Standing in the Rain --LP: None traced. The second Rhythm Boys recording.

'TAIN'T SO, HONEY, 'TAIN'T SO (Robison) P.W.O. W-146316-9, 6-10-28. [NOTE: Unissued takes of this master were recorded 5-21-28 and 5-23-28.] Col. 1444-D, R: That's My Weakness Now.--LP: Col. CL-846, CL-2830, GL-509, ML-4813, C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202, T.-L. STL-J04. Solo.

THANKS TO YOU (Wendling-Clarke) G.A.O. PBVE-61075-1 & 2, 3-2-31. Vic. 22700 (Take 1), R: One More Time.--LP: Vic. LPM-2071 (Take 1), LPV-584 (Take 2), Vik LX-995 (Take 1), "X" LVA-1000 (Take 1). Solo.

THAT SAXOPHONE WALTZ (Mingo-Sisk) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-38118-3, 2-25-27. Vic. 20513, [R: All Depends on You, by P.W.O.]--LP: None traced. Bing in chorus.

THAT'S GRANDMA (Barris-Crosby-Cavanaugh) Rhythm Boys; Harry Barris, piano. BVE-40846-3, 11-11-27. Vic. 27688 (P-100), R: From Monday On.--LP: Vic. LPM-2071, Vik LX-995, "X" LVA-1000. Trio.

THAT'S GRANDMA (Barris-Crosby-Cavanaugh) Rhythm Boys; Harry Barris, piano. W-146344-6, 6-19-28. [NOTE: Unissued takes of this master were recorded 5-25-28.] Col. 1455-D, R: Wa-Da-Da. LP: None traced. Trio. Note quotation from Moran and Mack's "Two Black Crows."

THAT'S MY WEAKNESS NOW (Stept-Green) Al Rinker, Harry Barris, P.W.O. W-146542-3, 6-17-28. Col. 1444-D, R: 'Tain't So, Honey, 'Tain't So. LP: Col. CL-846, CL-2830, GL-509, ML-4813, T.-L. STL-J04. Trio. Some good work by Bix and others on this one.

THEM THERE EYES (Pinkard-Tracey-Tauber) Al Rinker, Harry Barris, G.A.O. PBVE-61057-3, 11-20-30. Vic. 22580, R: Little Things in Life, The.--LP: Vic. LPM-2071, Vik LX-995, "X" LVA-1000. Trio in the usual Rhythm Boys style.

THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS (Fisher) Al Rinker, Harry Barris, Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-41681-2 & 3, 2-8-28. Vic. 21464 (Take 3), [R: Sugar, by P.W.O.]--Vic. 25675 (Take 2), [R: Coquette, by P.W.O.]--LP: Vic. LPM-2323, LPV-570 (Both Take 2). Excellent solo by Bing with backup by others.

THREE LITTLE WORDS (Ruby-Kalmar) Al Rinker, Harry Barris, Duke Ellington O. PBVE-61013-5, 8-26-30. [NOTE: Unissued takes of this master were recorded 8-20-30, with the Emmanuel Hall Quintet and Jimmy Hall as vocalists.] Vic. 22528, 25076 & 42-0031, [R: Ring Dem Bells, by D. Ellington]--LP: Vic. CPL1-2086, VPM-6042. Trio--close harmony.

TILL WE MEET (Fiorito-Davis) Matty Malneck, violin; Roy Bargy, piano; Edward Quinn, guitar. W-148074-3, 3-14-29. Col. 1773-D, R: My Kinda Love.--LP: C.S.P. P-13154 (P4-13153), P-14371 (P6-14370), En. E2E-201/202. Solo.

WA-DA-DA (Barris-Cavanaugh) Rhythm Boys; Harry Barris, piano. W-146336-6, 6-19-28. [NOTE:

Unissued takes of this master were recorded 5-25-28.] Col. 1455-D, R: That's Grandma.--LP: C.S.P. P-13154 (P4-13153), En. E2E-201/202. Trio--starts slowly but comes up to a nice tempo.

WAITING AT THE END OF THE ROAD (Berlin) P.W.O. W-148986-8, 9-13-29. [NOTE: Unissued takes of this master were recorded 9-6-29.] Col. 1974-D, [R: Love Me, by P.W.O.]--LP: Bwy.102, Col. C-35093. Solo.

WHAT PRICE LYRICS? (Malneck - Barris - Crosby) Rhythm Boys; Harry Barris, piano; unknown cello and ukulele. BVE-43121-1 & 3, 3-1-28. Vic. 21302 (Take 3) & 24349 (Take 1), R: From Monday On.--LP: None traced. Trio--an interesting piece, should be reissued.

WHEN YOU'RE COUNTING THE STARS ALONE (Russell-Murray-Rose) Al Rinker, Jack Fulton, P.W.O. W-149005-3, 9-13-29. Col. 1993-D, R: At Twilight.--LP: Col. CL-2830. Trio--Bing easily recognizable, with a solo line or two.

WISTFUL AND BLUE (Etting-Davidson) Al Rinker, P.W.O. BVE-37285-4, 12-22-26. Vic. 20418, [R: Lonely Eyes, by P.W.O.]--LP: None traced. Bing and Al sing words, then go into "scat" vocal.

WITHOUT A SONG (Youmans-Rose-Eliscu) P.W.O. W-149125-3, 10-9-29. Col. 2023-D, R: Great Day.--LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

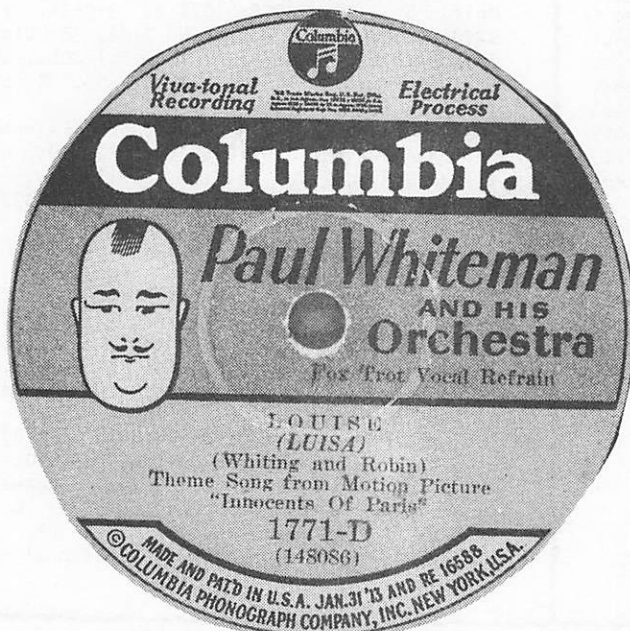
WRAP YOUR TROUBLES IN DREAMS (Barris-Koehler-Moll) G.A.O. PBVE-61077-2, 3-2-31. Vic. 22701, R: Just a Gigolo.--BB 7102, R: Little Things in Life, The.--LP: Vic. CPL1-2086, LPM-2071, LPV-584, PRS-400, Vik LX-995, "X" LVA-1000. Solo.

YOU BROUGHT A NEW KIND OF LOVE TO ME (Fain-Norman-Kahal) P.W.O. W-149827-4, 3-23-30. Col. 2171-D, R: Livin' in the Sunlight...--LP: C.S.P. P-13155 (P4-13153), P-14372 (P6-14370), En. E2E-201/202. Solo.

YOU TOOK ADVANTAGE OF ME (Rodgers-Hart) Jack Fulton, Charles Gaylord, Austin Young, P.W.O. BVE-43670-1, 4-25-28. [NOTE: "Take 2" on Vic. 25369 is a dub of Take 1.] Vic. 21398, R: Do I Hear You Saying "I Love You"?--Vic. 25369 (P-4), R: Louisiana.--LP: Vic. LPM-2323, LPV-570. Solo by Bing with others humming away in the background.

YOUR MOTHER AND MINE (Edwards-Goodwin) Al Rinker, Jack Fulton, Boyce Cullen, P.W.O. W-148422-8, 5-16-29. [NOTE: Unissued takes of this master were recorded 5-4-29.] Col. 1845-D, R: Orange Blossom Time.--LP: None traced. Bing in quartet with occasional solo lines.







# NUMERICAL LISTING OF BING'S FIRST RECORDINGS BY LABEL

## BLUEBIRD

- 7102--The Little Things in Life/Wrap Your Troubles in Dreams
- 7118--Just a Gigolo/[Sweet and Lovely]

## CLARION

- 5476-C--Gay Love/[Heebie Jeebies]

## COLUMBIA

- 824-D--I've Got the Girl/[Idolizing]
- 1401-D--Evening Star/[Last Night I Dreamed I Kissed You]
- 1402-D--Constantinople/Get Out and Get Under the Moon
- 1441-D--Because My Baby Don't Mean 'Maybe' Now/[Just Like a Melody from Out of the Sky]
- 1444-D--'Tain't So, Honey, 'Tain't So/That's My Weakness Now
- 1448-D--Lonesome in the Moonlight/[Chiquita]
- 1455-D--That's Grandma/Wa Da Da
- 1465-D--I'm on the Crest of a Wave/[What D'Ya Say?]
- 1491-D--Georgie Porgie/[Oh, You Have No Idea]
- 1496-D--I'd Rather Cry Over You/[Is It Gonna Be Long?]
- 1505-D--Out o' Town Gal/[Just a Little Bit of Driftwood]
- 1629-D--My Suppressed Desire/Rhythm King
- 1683-D--Makin' Whoopee/[I'm Bringing a Red Red Rose]
- 1694-D--I'll Get By/Rose of Mandalay
- 1701-D--Let's Do It/[Japanese Mammy]
- 1755-D--Coquette/My Angeline
- 1771-D--Louise/[Blue Hawaii]
- 1773-D--My Kinda Love/Till We Meet
- 1819-D--Louise/So the Bluebirds and the Blackbirds Got Together
- 1822-D--Reaching for Someone and Not Finding Anyone There/[When My Dreams Come True]
- 1845-D--Orange Blossom Time/Your Mother and Mine
- 1851-D--Baby, Oh Where Can You Be/I Kiss Your Hand, Madame
- 1862-D--S'posin'/[Laughing Marionette]
- 1877-D--I'm in Seventh Heaven/Little Pal
- 1945-D--Oh, Miss Hannah/[China Boy]
- 1974-D--Waiting at the End of the Road/[Love Me]
- 1993-D--At Twilight/When You're Counting the Stars Alone
- 2001-D--Can't We Be Friends?/Gay Love
- 2010-D--If I Had a Talking Picture of You/I'm a Dreamer--Aren't We All?
- 2023-D--Great Day/Without a Song
- 2047-D--A Bundle of Old Love Letters/[Should I]
- 2098-D--After You've Gone/[Nobody's Sweetheart]
- 2163-D--Song of the Dawn/[It Happened in Monterey]
- 2164-D--A Bench in the Park/Happy Feet
- 2170-D--I Like to Do Things for You/[Ragamuffin Romeo]
- 2171-D--Livin' in the Sunlight, Lovin' in the Moonlight/You Brought a New Kind of Love to Me
- 2223-D--A Bench in the Park/[Girl Trouble]
- Private pressing--Southern Medley/Moonlight and Roses (12-inch)
- 50070-D--La Golondrina/La Paloma (12-inch)
- 50098--Christmas Melodies, Pts. 1 & 2 (12-inch)

## DIVA

- 3418-G--Gay Love/[ ? ]

## HARMONY

- 1428-H--Gay Love/[Heebie Jeebies]

## OKEH

- 40979--Mississippi Mud/[There'll Come a Time]
- 41181--Let's Do It/The Spell of the Blues
- 41188--If I Had You/My Kinda Love
- 41228--I'm Crazy Over You/Susianna

## VELVETONE

- 2536-V--Gay Love/[Heebie Jeebies]

## VICTOR

- 20418--Wistful and Blue/[Lonely Eyes]
- 20508--Muddy Water/[Ain't She Sweet?]
- 20513--That Saxophone Waltz/[All Depends on You]
- 20627--Pretty Lips/Side by Side
- 20646--I'm in Love Again/[Where You Go]
- 20679--Magnolia/[Love and Kisses]
- 20683--Shanghai Dream Man/[Fallen Leaf]
- 20751--I'm Coming, Virginia/[Just Once Again]
- 20783--Sweet Lil-Ain't She Sweet?/Mississippi Mud-I Left My Sugar Standing in the Rain
- 20828--My Blue Heaven[All by My Ownsome]
- 20882--The Calinda/[Baby's Blue]
- 20883--The Five-Step/It Won't Be Long Now
- 20973--Missouri Waltz/[Beautiful Ohio]
- 21103--Changes/Mary
- 21104--Miss Annabelle Lee/[Everybody Loves My Gal]
- 21218--Make Believe/Ol' Man River
- 21240--Sunshine/[Back in Your Own Backyard]
- 21274--From Monday On/Mississippi Mud
- 21302--From Monday On/What Price Lyrics?
- 21315--March of the Musketeers/[Ma Belle]
- 21365--I'm Wingin' Home/[When You're With Somebody Else]
- 21389--I'm Afraid of You/My Pet
- 21398--Do I Hear You Saying 'I Love You'?/You Took Advantage of Me
- 21431--Dancing Shadows/[Fascinatin' Vamp]
- 21438--Louisiana/[Dixie Dawn]
- 21453--It Was the Dawn of Love/[Church Bells]
- 21464--There Ain't No Sweet Man That's Worth the Salt of My Tears/[Sugar]
- 21678--Grieving/[Paradise]
- 22528--Three Little Words/[Ring Dem Bells]
- 22561--Fool Me Some More/It Must Be True
- 22580--The Little Things in Life/Them There Eyes
- 22618--I Surrender, Dear/[La Rosita]
- 22691--Ho Hum/I'm Gonna Get You
- 22700--One More Time/Thanks to You
- 22701--Just a Gigolo/Wrap Your Troubles in Dreams
- 24078--Poor Butterfly/[San]
- 24240--Sweet Lil-Ain't She Sweet?/Mississippi Mud-I Left My Sugar Standing in the Rain
- 24349--From Monday On/What Price Lyrics?
- 25076--Three Little Words/[Ring Dem Bells]
- 25249--Make Believe/Ol' Man River
- 25280--I Surrender, Dear/It Must Be True
- 25366--Mississippi Mud/[Lonely Melody]
- 25368--From Monday On/[Sugar]
- 25369--Louisiana/You Took Advantage of Me
- 25370--Changes/[Deep Down South]
- (Above 4 records in album P-4)
- 25675--There Ain't No Sweet Man That's Worth the Salt of My Tears/[Coquette]
- 26415--Mary/[I'll Be a Friend with Pleasure]
- 27685--I'm Afraid of You/Lovable
- 27686--My Pet/[Forget Me Not]
- 27687--Dancing Shadows/[Down in Old Havana Town]
- 27688--From Monday On/That's Grandma
- (Above 5 records in album P-100)

35934--Metropolis, Part 3/[Metropolis, Part 4] (12-inch)  
 35992--High Water/[Midnight Reflections] (12-inch)  
 36186--High Water/[Washboard Blues] (12-inch)  
 42-0031--Three Little Words/[Ring Dem Bells]

#### LP ALBUMS CITED IN ALPHABETICAL LIST

B.C.H.S. BC-1002--A Tribute to Bing Crosby, Vol. 2  
 Bio. BLP-C13--Bing Crosby: Rare Early Recordings Bwy. 102--The Unheard Bix  
 Col. C-35093--A Bing Crosby Collection, Vol. 1  
 Col. C-35748--A Bing Crosby Collection, Vol. 3  
 Col. CL-845--Bix Beiderbecke Story, Vol. 2  
 Col. CL-846--Bix Beiderbecke Story, Vol. 3  
 Col. CL-2228 & 2229 (C3L-35)--The Original Sounds of the 20's  
 Col. CL-2749 (C2L-43)--Bing in Hollywood  
 Col. CL-2830--Paul Whiteman and His Orchestra, Featuring Bing Crosby  
 Col. GL-508--Bix Beiderbecke Story, Vol. 2  
 Col. GL-509--Bix Beiderbecke Story, Vol. 3  
 Col. ML-4812--Bix Beiderbecke Story, Vol. 2  
 Col. ML-4813--Bix Beiderbecke Story, Vol. 3  
 C.S.P. P-13154/6 (P4-13153)--Early Gold  
 C.S.P. P-14371/6 (P6-14370)--Golden Memories  
 En. E2E-201/202--Bing Crosby Story, Vol. 1, Early Jazz Years, 1928-1932  
 Folk. FJ-2804--Jazz Series, Vol. 4 (Jazz Singers)  
 Folk. FJ-2807--Jazz Series, Vol. 7 (New York: 1922-34)  
 Folk.FP-59--Jazz Series, Vol. 4 (Jazz Singers)  
 Folk. FP-67--Jazz Series, Vol. 7 (New York, 1922-34)  
 Har. HL-7147--The Boyfriends  
 R.D. RD3-49--Hear Them Again!  
 Sun. P-502--Distinctively Bing, Vol. 1  
 Sun. P-504--Distinctively Bing, Vol. 2  
 T.-L. STL-J04--Giants of Jazz: Bix Beiderbecke  
 Vic. CPL1-2086--Bing Crosby, A Legendary Performer  
 Vic. LOP-1509--60 Years of Music America Loves Best, Vol. 3  
 Vic. LPM-2071--Young Bing Crosby  
 Vic. LPM-2323--The Bix Beiderbecke Legend  
 Vic. LPT-5--Immortal Performances Series: Colombo, Crosby, Sinatra  
 Vic. LPT-26--Immortal Performances Series: Great Trumpet Artists  
 Vic. LPV-545--Vault Series: "1927"  
 Vic. LPV-570--Vault Series: Paul Whiteman, Vol. 2  
 Vic. LPV-584--Vault Series: Wrap Your Troubles in Dreams

Vic. PR-112--Music from the Dancing Years  
 Vic. PRS-400--Music to Remember  
 Vic. VPM-6042--This Is Duke Ellington  
 Vik LX-995--Young Bing Crosby  
 "X" LVA-1000--Young Bing Crosby  
 "X" LVA-3040--Paul Whiteman's Orchestra

NOTE: As in the preceding alphabetical list, multiple-record albums have been listed first by individual record number, then by set number in parentheses.

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#### BING'S BLUE LABEL DECCAS

Further Corrections to the Article in the March 1980 issue of BINGANG

BALLAD FOR AMERICANS. Dec. 3297/98 (A-134) (man. seq.) Dec. 3554/55 (DA-134) (auto seq.)  
 GIRL WITH THE PIGTAILS IN HER HAIR, THE. DLA-1921-A & B.

#### BLUE DECCA ALBUM SETS

Corrections to the Article in the October 1980 issue of BINGANG

A-72 is entitled Victor Herbert Melodies, Vol. 2.  
 A-134--Ballad for Americans. Dec. 3297 and 3298.  
 DA-134--Ballad for Americans. Dec. 3554 and 3555.

#### COLLECTOR'S RECORD SALE! COLLECTOR'S RECORD SALE!

In the March 1980 issue of BINGANG, Mort Miller wrote a provocative article asking if it was at all possible that "Red" McKenzie had any influence on Bing's singing style. If you recall the article, Mort pretty-well made his point. The article was illustrated with the cover of a hard-to-find album of "Red's" vocals, lovingly assembled by a famous music collector and commentator. BINGANG has acquired the entire remaining supply of this record, and while they last, they are available at \$9.00, postpaid in the US, and \$10.50 postpaid, overseas. Hear "Red" McKenzie sing the same songs that Bing and Al Rinker listened to him sing, in their Spokane days! McKenzie didn't have Bing's voice, but he did have a style that may have influenced Bing's!

All proceeds from this sale go into the general fund of Club Crosby. Make your remittances to  
 BINGANG  
 P O Box 8283  
 Sacramento, Calif. 95818

# Almost Starring BING

BY KEITH PARKINSON

Fred Reynolds book of Bing's films "The Road to Hollywood" listed several unrealized movie projects and showed that Bing was considered for many more films than he actually made. Since publication of Fred's book, I have compiled as much information as possible about other schemes which did not get off the ground. They follow in more or less chronological order.

In 1933 Paramount filmed Lewis Carroll's "Alice in Wonderland". For the part of the mock turtle, negotiations began with Bing, who was to sing "Beautiful, Beautiful Soup". When it was given the thumbs down by Bing or his advisers, Russ Columbo was offered the role before it was eventually assigned to Cary Grant. The film was not regarded as either a commercial or artistic success.

Warner Brothers planned to film "The Story of Will Rogers" in the autumn of 1944. Mark Hellinger was to produce and Michael Curtiz, as Director, sought Joel McCrea for the part. McCrea had known Rogers personally and did not feel he was equipped to do justice to the role. Bing was then tested for the part along with John Wayne and Stuart Erwin before the project was shelved until 1952, when Will Rogers, Jr. played the part of his father. Another previous Crosby/Rogers link occurred in 1935 when Will Rogers parodied Bing's singing style in the film "Doubting Thomas".

"Bing Crosby will be starred in the life and songs of Robert Burns, the Scottish poet. Paramount announced that they have purchased 'Comin' Through the Rye', an original story by Clements Ripley. The story will tell of Burns' life and include the poetry and songs which he composed for the "Humble Highlanders".

Picture Show, 23rd February, 1946

In 1947 Alexander Korda, Head of London films, announced that his British Company was involved in a co-production deal. This called for Korda to produce a film scripted by Damon Runyon and starring Bing. The project was untitled at the time the announcement was made. Korda has gone on record as stating, "My greatest films are those I announced and never made."

Also in 1947, Sid Field, the late British Comedian, gave a magazine interview following the completion of filming "London Town". This was a large budget British musical for which rank, its financial backers, had high hopes. Field expressed an ambition to work with Bob Hope, particularly as Hope admired Field's comedy style. Field stated that although a teaming with Hope was unlikely, there was a strong possibility of filming with Bing because the work schedule of both performers would leave them free to get together in the summer of 1948. As it happened, "London Town" was a resounding flop in the USA. Audiences stayed away in droves in Britain too. The film was retitled "My Heart Goes Crazy" in the USA and Sid Field's contribution was cut in its entirety.

Road film projects were announced regularly up until the time of Bing's death, when Sir Lew Grade was considering financing "Road to

the Fountain of Youth." "Road to the Moon" was the road picture title announced most often by either Bing, Bob Hope or Paramount. This project was possibly the plot which eventually materialised as the United Artists released "The Road to Hong Kong" in 1962. There were many more announcements, such as:

"Plans are underway for 'Road to Brooklyn'"  
Picture Show, 4th May, 1946

"Road to Paris next Hope-Crosby-Lamour Pic"  
Picturegoer, 18th November, 1950

Around 1950 speculation was ripe about a Bing-Bill Boyd movie. The first mention that I have encountered was on the Bing Crosby Radio Show sponsored by Chesterfield and broadcast 7th December, 1949. William Boyd, the screen's Hopalong Cassidy, was a guest on the show and remarked, "We're having a little trouble at Paramount", to which Bing replied, "We'll soon get that sorted out" and so they did, because in February of 1950 Paramount issued the following press release:

"William Boyd will make twelve films in six years for Paramount. The first of them is likely to be a western in which he will co-star with Bing Crosby."

In the summer of the same year, the film's intended producer, Paul Jones, announced the existence of a script and at that point things seem to come to a full stop.

Two years later a halt was called on another Paramount project, "Guys and Dolls", in which Bing was to have co-starred with Bob Hope. This cancellation was linked to studio economies - television was making inroad into audience figures - although the film was eventually made by Sam Goldwyn in the mid-fifties.

There were acting parts which Bing would have liked that went elsewhere. He publically stated that he would have enjoyed the challenge of the role that Paramount gave to Burt Lancaster in "Come back, Little Sheba." It proved to be an excellent film, indicating Bing's good judgement in selecting acting parts.

Fred Astaire once related that he signed a film contract on the strength of being able to work with Bing. This was in 1955 when Fred was still trying to readjust to living without his wife, who had died the previous autumn. He freely confessed that he was actively seeking work when Paramount obtained his signature to a two picture contract. Fred explained: "One was to be done with Bing (the principal reason for my signing), and the other was a vehicle called 'Papa's Delicate Condition'. I never did make either of those films. Bing escaped from Paramount and was no longer available."

Peter Day's column in Picturegoer of 31st August, 1957, carried the following item: "Oddest egg of all in the current incubator: A Biopic of song writers Harry Warren and Al Dubin, which would co-star Bing Crosby and Jackie Gleason. Bing has agreed to it, I hear."

There is little point in speculating which part Bing would have played, although his admiration for Harry Warren was shown when he



wrote the introduction to Tony Thomas' book "Harry Warren in Hollywood", which was published about three years ago. In a magazine interview, Bing named "Remember Me" as one of his favourite Harry Warren songs. He said: "Only rarely do those of us who sing songs have an opportunity to express our gratitude to those talented and colourful people who wrote the great songs which were so important to the advancement of our careers. For me, Harry Warren surely occupies a lofty position in this group."

Oddly enough the song in question was not sung by Bing in the movie in which it was first featured, "Going Hollywood." The radio rogues took first crack at it and it was not recorded by Bing until 1937.

An entry in the American publication "Who's Who in Show Business" listed Bing's films and against an entry for 1930 showed "The Jimmy Durante Story." Thirty years later the film was almost made. Frank Sinatra breathed life into the project in February 1959 when he announced himself for the part of Lou Clayton, one of Durante's partners. The other partner, Eddie Jackson, was to be played by Bing and Durante himself by Dean Martin. In the late summer of 1959 Columbia Pictures agreed to back the film with Frank Capra directing and the three main stars receiving \$250,000 each plus additional amounts by way of profit going to five private corporations, including one owned by Bing. Some finer points about the venture were agreed but then the Writers Guild strike killed the project because no script was available at a time production should have been starting. The headline in "The Hollywood Reporter" of 9th February, 1960 tells all: "Durante picture latest casualty in writers strike".

About 1960, 20th Century-Fox was preparing the film of F. Scott Fitzgerald's "Tender Is The Night". Bing was contractually involved with Fox at the time and he was short listed as one of the contenders for the main part of Dick Diver. Bing was in the running alongside Clark Gable and Gary Cooper. Unfortunately, Fox eventually realised that all three were too old for the part, which went to Jason Robards Jr.

In the late 'sixties Paramount offered Bing the role subsequently taken by Lee Marvin in "Paint Your Wagon". By this time Bing's priorities had been revised and it is significant that the part was turned down because of the movie's lengthy shooting schedule. Location and studio filming eventually took about six months. It was shortly after this that Bing turned down the part of Lieutenant Columbo in the made for television mystery movie series. Peter Falk took on the part and made it very much his own. The reason Bing gave for declining was that the filming commitment would interfere with his golfing activities.

A press release prepared for Bob Hope's film company as part of the pre-production publicity for "The Bride Wore Binkers" was issued in 1971. It stated:

"A film for Naho Productions. Bob Hope, Bing Crosby, Jackie Gleason, John Wayne. Hope and Gleason are to be two Florida con-men who smuggle a race horse into Ireland for stud purposes. Crosby is to be an Irish priest and Wayne will do a bit as the owner of the stud farm."

Finally, the last major movie with which Bing was associated was Neil Simon's "The Sunshine Boys". Early in 1973 Bing and Bob Hope had offered one million dollars for the play as vehicles for themselves.

Some lost opportunities rub shoulders with the "Thank heavens he didn't accept that" projects listed above. There were doubtless many, many more film schemes which fell through without publicity. Looking back on the films by Bing, we do have at least he left behind a legacy of acting performances which confirm that his talents were wide ranging.



Der Bingle — no reminders needed.

#### FOR THE "ASK" EDITOR

Who is going to star as Bing Crosby in the movie version of the late star's life? —K.L., Idaho Falls, Idaho

● Since we had not heard there was going to be a film, we checked with Kathryn Crosby, who hasn't heard of any plans, either. Nor is there any action on filming her book on her husband, *It Was a Very Good Round*. One reason, she said, is because too many people know what Bing looked like: "Successful films were made on Enrico Caruso and Al Jolson because the younger audiences did not know those singers — so Mario Lanza could play Caruso and Larry Parks could play Jolson, even though neither of them resembled the men they portrayed." She added with pride: "Everyone remembers Bing as a person, not as an actor. No one needs a movie as a reminder of his talent."



# Christmas 1943

By WARREN B. RANDALL

The voice of a young Bing Crosby, heard in an old recording on radio this week, brought it all back — Christmas 1943, on an LST off the island of Nanomea in the Pacific.

It isn't much of a story, and thousands of area veterans must have better ones, but it is mine and, as my father used to say, "I've told this one so often I believe it myself."

In all probability, you have never heard of Nanomea but, then, neither have most Pacific veterans of World War II. It is a coral atoll in the Ellice Islands, something over 2,000 miles due north of Auckland, New Zealand, and something less than 3,000 miles southwest of Honolulu.

As an atoll, it wasn't much. Its lagoon was too choked with reefs for us to enter, its highest point was perhaps 15 feet above sea level, but it supported an airstrip and a derelict LST. The latter had been blown broadside far up on its seaward side in a tropical storm months earlier and abandoned as beyond salvage — a grim warning for us.

North of the Ellices lie the Gilbert Islands, and north of them the Marshalls, forming the eastern fringe of the vast sweep of mid-Pacific islands known as

Micronesia. The Gilberts and Ellices had been a British crown colony.

The Marshalls, formerly German and then a Japanese mandate under the League of Nations, had been militarized (contrary to the mandate) in the 1930s. After the war began, the Japanese moved into the Gilberts, strongly fortifying Tarawa, while U.S. forces had moved into the Ellices, establishing a 100-ship anchorage at Funafuti and airstrips (inactive by mid-1944) at Nukufetau and Nanomea.

From the three bases, and with troops and ships from Honolulu and the South Pacific, U.S. forces had stormed into the Gilberts in late November 1943, the 2d Marine Division taking heavy casualties in wiping out the Japanese at Tarawa in four days while the 165th Regiment (New York's old Fighting 69th) of the 27th Army Division had clumsily overrun Makin.

The LST 213 had been on the far fringes of this action but had gotten to Tarawa a few days later, in time to experience the almost laughable high-altitude night intrusion of a lone Japanese plane from the Marshalls.

Then we had gone back to Funafuti, at our plodding eight knots, to load 500-pound bombs, fuseless and supposedly harmless,

for relay to Nanomea. The B26s that had flown from that strip were moving up into the Gilberts; the B24s that were replacing them on the now-lengthened airstrip used the 500-pounders. The 327-foot LST couldn't land them directly, and I suppose we transferred them in the open sea to a 105-foot LCT. The LCT then brought us the 100-pound bombs wanted for the B26s at the new short-strip bases to the north.

All this cargo shuffling was finished during the night of Dec. 24-25, and on Christmas morning we were to head for Makin. But first the sailing documents and

crew list (some 120 men) had to be delivered to the harbormaster.

Since there was no harbor, he was aboard a patrol boat constantly in motion, and so were we. We didn't really think a Japanese submarine could torpedo a shallow-draft LST, but in any event we didn't intend to be a sitting target.

Our communications officer was sent off in one of our two LCVPs (the familiar 36-foot landing barge) to find the harbormaster. That put three slow-moving vessels shifting about the open sea; he had a long chase to reach the harbormaster and an even longer one to get back to the LST; but by 1 p.m. he was hoisted aboard and we set sail.

Meanwhile, our cooks, who, all things considered, fed us very well when they didn't have to contend with perhaps 200 passengers as well, had broken out frozen turkeys and prepared a Christmas dinner with all the fixings they could manage. By 2 p.m., all hands sat down to a delayed dinner.

But then someone — the executive officer was always blamed, perhaps unfairly — started our record player and piped the sound over the ship's PA system. Out came the voice of Bing Crosby, in the song from "Holiday Inn" that will be forever linked with his name, and suddenly all chatter stopped. The 78-rpm platter spun out its three minutes and it, too, went silent. Somehow, the joy had been taken, at least temporarily, from the day.

Christmas was neither merry nor white, and dreaming to the contrary wasn't easy.

# Stanton Delaplane's Postcard

## The Time of Our Life

**S**AN ISIDRO, MEXICO — I woke at dawn to find Roberto on the doorstep. He announced: "Senor Bing Crosby has arrived!"

San Isidro is a new home-and-golf club development in the hills outside bustling Guadalajara which is Mexico's second city. It is billed as "The Home of the Bing Crosby World Open" and, when Crosby arrives, it's an exciting event.



There are rumors that Crosby will move from his home near San Francisco to San Isidro. It doesn't hurt real estate sales to realize that you, too, might settle here and over the lush hills you might hear a voice singing, "When the Blue of the Night."

★ ★ ★

**W**E WAKE early in Mexico. Everything wakes early. As dawn comes, a burro brays loudly. The imported African hens arise. A cry that sounds like the twanging of a barbed wire.

In back of our house there's a bird that says loudly: "Go back Go back! Go back! Go back!"

Ophelia the Fair arrives. Rattles last night's dishes. Across the road, workmen turn on a portable radio tuned to a rock station in Guadalajara. The day has begun. Like it or not.

★ ★ ★

**T**HE GIRL MOPPET—(12 starry-eyed years)—immediately set out to trap Senor Crosby.

She said: "I've GOT to get his autograph! Everybody at home will DIE!" She said: "How will I do it?"

I said: "Lay in ambush at the 18th hole. If he looks like he's had a low score, ask him."

She said: "Will he come to lunch at the club?"

I said: "How do I know? He probably has a cook that fixes a better lunch."

★ ★ ★

**M**R. CROSBY did not come to the club for lunch. We did find out from Jose, the waiter, that he had played golf though.

Jose brings me tequila and talks of getting to the U.S. He made it once as a wetback — in Mexico they call it "wireman." He jumped the wire at the border.

"I paid \$200 to get in."

He worked three months as a cook. Then U.S. Immigration caught him and sent him back. Mexicans who enter illegally are usually turned in by Americans of Mexican descent. They work cheaper and are a threat to their jobs.

In those glorious three months, Jose learned a little English. That's how he got a job at the San Isidro Country Club.

★ ★ ★

**T**HE GIRL MOPPET was desperate. She said: "What will I do? We're leaving tomorrow!"

I said: "Go up to his house. Tell him you're selling Girl Scout cookies. Ask him to sign an order blank."

She said: "I don't HAVE any Girl Scout cookies."

I said: "Get Ophelia to put sugar on some tortillas. Tell him they are Mexican Girl Scout cookies."

She said: "You just don't CARE!"

★ ★ ★

**S**HE WENT BACK to the clubhouse. She said: "I found out he plays golf at 9." She went to bed at 8. Washed her hair first.

She was up with the dawn and burros. She changed clothes several times and examined herself anxiously in the mirror.

She left the house at 8: "I don't want to be late."

She returned triumphantly at 9:15. She had the autograph — "He signed it right across his picture!"

I said: "What did he say?"

She said vaguely: "Nothing very much."

(You don't have that kind of experience with just ANYBODY.)





# ONLY ONE BING & ONLY ONE "DER BINGLE"

Every one of Bing's many friends have wished, not once, but repeatedly, to make some sort of gesture that could be recognized by one and all as that person's personal monument to the singer and entertainer who brought so much pleasure to the world. Some professionals have managed to do so by including "Crosby Medleys" in their programs; some have tried to ape Bing's voice and mannerisms, in impressions at public performances, or within group activities of fellow admirers; and others in varying degrees take action to have Bing's records played on radio, and his films shown on television. Each in his or her own way has saluted Bing, and hopes that future generations will be able to accord Bing his proper place among the all-time greats.

This is a story of one of Bing's friends, who is not a professional entertainer, who paid his own tribute to Bing, in his own unique way. It could set a pattern for like enthusiasts in the years ahead - with modifications to accommodate talents and occasions. This is the story of Club Crosby member Wilbert G. Davies, of South Dartmouth, Massachusetts.



In the September 1979 issue of BINGANG, Wilbert noticed with interest the article on sheet music, bearing Bing's picture on the cover. Such a collection, he thought, must include all of the standards that Bing sang throughout his career. And he had need for the music for these songs, for he had a plan which included a non-Crosby musician - one who probably didn't know all of the songs, and who could not "fake" them by listening to phonograph records. And it would be important for the musician to be correct in all of the tunes, for---- but we get ahead of our story.

A letter to one of the owners of the collection which had been described in BINGANG, gave an early clue to his plan - he wanted to present his selection of favorite "Bing" songs to an intimate group, and on a more intimate basis than would be provided by playing phonograph records. He named a couple of dozen titles that he wanted the music for - all his own favorites, some dating back to the days when he, as a youngster, sang them out loud to himself on the way home from school, and around the house.

Like many youngsters - one could say almost all youngsters of his generation - he had sung in the church choir, and song to him was a way of expressing his pleasure in all about him. Some songs stuck with him, and one, which he sang without end, was "Barney Google" - which should provide a clue to his age! This song provided Wilbert with a nick-name which he bears to this day - "Barney."

Anyway, after successfully arranging to get xerox copies of the favored songs, Barney started working to put together the show he had in mind - an entire evening of song - Bing's songs - at the annual Turkey Dinner - for this occasion celebrating the 89th Anniversary of the South Primitive Methodist Church. You may not all be familiar

with tradition and loyalties in communities like South Dartmouth, but the occasion was of paramount importance. These dinners, throughout the decades of their observance, have been the absolute tops, and entertainment is expected to follow suit.

A word about the music - Barney had recruited his boss, no less, to play the accordiovox, an electronic age accordion, his sister for the piano - and a niece to play the guitar. (Said niece ended up singing the only non-Crosby song on the program!!) Also, his sister, whom he has the courage to call "Oldest", and two girls provided feminine backing, and three associates of Barney's joined in on a medley of old timers. Rehearsals sounded encouraging.

Let one try this himself or herself some time, if you don't believe there is stress in every moment of developing such a show. The fact that the audience would all be close friends and neighbors, fellow church members, didn't lessen the strain. One strives for perfection, and on rare occasion, reaches it. Would this be such a night?

When the great night finally arrived, Wilbert G. Davies shed his identity as "Barney", and became "Der Bingle." Not only did his interest in Bing's music lend this title, but Barney is also an ardent C-B operator and fan, and his "Handle" (read as "Air-name") is "Der Bingle". Not a few of his audience that evening ( Nov. 8, 1980) had spoken to him repeatedly over the air, using this name. It was now or never! Perhaps it was the fact that he sensed that all the audience members were his friends, or perhaps it was because this was intended as a tribute to Bing, and a tribute must be a positive thing. All nervousness disappeared, and for the next couple of hours, Bing literally took over the show. And what a show! Some of the dialog accompanying the acts could have come from Carroll Carroll, Bing's old KMH writer. Maybe some day we can get a complete transcription of the show, but for now, accept this writer's word for the fact that it came over to the audience as a show that had been put together with love, enterprise, and no small amount of talent.

We all have top days - we all remember some occasion when everything went well, and we were pleased with our efforts. It was such a night for Barney, and it was recognized as such by all of the audience, who claimed it was the best show given in the 89 years of the church's existence. (Who was the church member who recalled the first show? I want to meet him or her! Ed.)

Some of the highlights of the evening: Barney wearing a tuxedo (for the first time) seated on a stool on stage, realizing he was actually under way, and the audience was with him! The crowded hall - imagine over 200 people gathered together in a small hall, and every one of them able to meet you tomorrow and tell you all about your performance - as seen from only a few feet away! Talking to the audience about Bing, and finding they were interested in the talk as much as by the songs! Changing costumes for various parts of the show - a real loud golf outfit for the portion of the show in which Barney sang "Straight Down The Middle", the Santa suit for the Christmas portion of the show - songs and more songs - a request for "Der Bingle's" favorite Crosby song, and answering by singing "That's What Life Is All About"; Having the MC ask you to croon to someone, and having the opportunity to publicly sing "I Can't Believe That You're In Love With Me" to your very own wife! Making it all the way through without a mistake, singing "There's Nothing That I Haven't Sung About"!!!!!! The audience joining in in singing "White Christmas" and "Silent Night".

And closing with the singing of "May The Good Lord Bless And Keep You", and realizing that every man and woman there knew just how you felt about Bing, and all of them agreeing with you!

As mentioned at the start, this was entirely a non-professional production, but there was no evidence of this fact in the performance - a measure of the love and care that went into its preparation. Pictures taken were not suitable for reproduction, but even so, they show the great pleasure of the audience, and the participants on the stage.

This was billed for weeks before the performance as "Only One Bing." In South Dartmouth, there's only one Barney. Or, "Der Bingle", if you prefer.

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## WHICH CATEGORY FITS YOU?

Between them, the readers of this magazine have subjected Bing's career to a microscopic examination. Allow me to take a look back the other way at the image of the collector. Collectors vary according to their tastes and objectives. First there are the numerous "I like Bing" record collectors, who include his work in with that of other artistes, but seldom go out of their way to secure any of the rarer items.

Then, there is the "Lone Wolf" group, who, within their self-imposed limits, put together a sizeable collection, and yet are scarcely aware of what they may be missing out on, or what others may have achieved.

Comes now the more discerning though not particularly active "I only like his early work" collectors. These people are only interested in adding rare variants, unissued masters, and early radio shows to their collections. Most of them will admit that some of Bing's later recordings are worth listening to, even if they lack what the old shellac had.

Now we come to the backbone of the business. These are the ones who say "I want everything I can get by Bing". This often includes written as well as recorded material. Good Luck to them all! They have made possible a whole lot of recordings which would not otherwise exist. They have maintained contact between Bing and everyone who is sufficiently interested in his activities.

Now comes the "I have them all!" upper strata collectors. Some of these have been collecting since even before they know Bing's name, and in this time they have amassed all, or nearly all the known Bing recordings. Feeling secure with all they have, they do not publicize their activities. Their names seldom appear in magazines as they confine themselves to overseas contacts by letter. They can be tempted into bidding in record auctions, but prefer to trade or swap and will not continue correspondence which is of no benefit to them. Just remember, fellows, you can't take them with you!

That leaves us with the "I used to like him" record owners. I can hardly call them collectors as they profess to being no longer interested in Bing, or even, perhaps, records. Somehow they are reluctant to part with what they have stored away, and if they do decide to dispose of their records, are not concerned by what becomes of them.

As for me, I don't seem to fit into any of these categories. I do not intend to be tied to a record player and a cabinet full of variants for the rest of my life. My aim is to record on tape all of the songs and shows of Bing which I prefer. So if you should ever meet a character weighted down with a tape recorder on one arm, and a pile of tapes on the other, you can expect to have seen the only mobile collector in the game!

# THE SAGA OF JOE BELL; *by Stanley Wayman*

By rights, this should be titled "THE SAGA OF STANLEY WAYMAN", for the story was submitted in 1979, to Pat Sullivan. In the transition of the office of editor many papers were mixed up, and lost. Stanley re-submitted his story to the present editor, and again it was misplaced, but was finally found for this edition!! Stanley's story will be familiar to many of the early collectors, who couldn't meet the prices of the originals, or who just couldn't find them in those non-specialized-shop days. There were those few collectors who were willing to share their treasures, via the audio-disc route. Out west, we had our Ray Avery. in the New York area, collectors were fortunate to have JOE BELL. Herewith the tale of how the Wayman collection got the sounds of some rare old records. Ah, History!!

The very beginning must be with the mention of the New York Daily News. For many years they provided a free information service, providing that you did not ask a personal question, legal or medical.

My inquiry was, "Where would one find some early Bing Crosby records, the ones with Paul Whiteman", some later ones too. In reply I received a list of about a dozen places, all over the Big City. One by one, we searched out these places, usually we would pick a few in the same general area, one in the 89th Street and Broadway location, would also include one in the 125th Street area and on the way home, one at 222nd Street. Eventually we arrived at the Bell Music Box, at Sixth Avenue and 30th Street.

Joe Bell would not sell a record, but he would make you a copy of it, any size record, 7" or the 10" or the 12", any speed, 33/45/ or 78 rpm. At that time, I believe that the 16 rpm was also available. Joe presented me with the Bing Crosby listing from his giant catalog, later I received the giant catalog.

For my format, I picked the 10" record and the 33 rpm. Joe would put four or five selections on each side, sometimes six, but mostly five. He had all professional equipment, three turn tables, diamond needles. His charge for this service was 50¢ per selection, thus my first record was made with five selections on one side and six on the other, cost was \$5.50. This was 1958.

I would like to list this first most memorable record, Volume I, Side No. 1.

1. St. Louis Blues - Columbia 55003 (12" record)
2. Muddy Water - Victor 20508
3. From Monday On - Victor 21274
4. Three Little Words - Victor 22528
5. We'll Make Hay While the Sun Shines - Brunswick 6695

Side No. 2

1. May I? - Brunswick 6853
2. She Reminds Me Of You - Brunswick 6853
3. Shine - Brunswick 6485 (I was unaware that the Columbia re-issue was the same selection as this one.)
4. Dinah - Brunswick 6485 (More on this one later.)
5. If I Had You - OKeh 41188
6. My Kinda Love - OKeh 41188

This would be the start of what would become 30 such albums, and a few 45 rpm EP records.

To get back to "Dinah". This record was really beat, even cracked. You can hear the click, click, click all through the record.

Later on, I found out, Joe had another recording of Dinah, it was on the Australian Columbia No. DO-1177\* and this was a "perfect" copy. (\*Same as Brunswick 6485). It was at this time that I was introduced to and initiated into the maze of LABELS. Banner/Melotone/Perfect/Oriel/Vocalion. We already knew of the Blue Bird, OKeh and Conqueror. We also found out that all of these labels, except Blue Bird, were originally Brunswick, for the most part.

It would be twenty years and more, before one would get the re-issue of many of these selections that we bought at this time. Many would not be, to-date, re-issued at all. I would like to list just a very few on several labels, that have as yet to see their first re-issue, on any speed.

Many of the Blue Label Decca; selections like Shanghai Dream Man - Victor Record 20683, Side By Side - Victor No. 20627 (Please note: this one differs from the version on Victor LPV 570) I'm Winging Home - Victor 21365, many more. On Columbia, Sitting On A Rainbow, Columbia 2224-D, Your Mother and Mine, Columbia 1845-D, That's Grandma, Columbia 1455-D. Many others.

I also bought a few Brunswick Records that proved to be just Decca. Close As Pages In A Book, and All of My Life, Brunswick 4022E were in reality English reissues of Decca 18686/27276 on the former and Decca 18658 on the latter.

Joe's giant catalog is mute testimony to his 100,000 record collection. All labels arranged in alphabetical order, all records in numerical sequence. All these were housed in a loft near by.

Today as one wanders in that section of NYC, one sees a block of new buildings, the loft, a parking lot.

I haven't heard from Joe in years, we kept in "touch" for some time and I managed to get

two 10" records, both sides filled with early sound track and radio broadcast material, some off the V-Disk too.

Recently, Columbia re-issued some real nice early Bing material with some or a lot of credit to Mr. Michael Brooks. This was one of my 45 rpm EP records made in 1958.

1. Dinah (As mentioned earlier) (DO-1177)
2. We're A Couple of Soldiers - Brunswick 6696
3. Shadow Waltz
4. I've Got To Sing A Torch Song. Both taken off the Australian Columbia DO-1092.



The manner in which Joe was able to acquire the alleged 100,000 records was that, in reply to his ad in a New York City newspaper, people would bring in their 78 rpm records and have them transcribed on one of the slower 33 or 45 rpm formats. All this would cost the prospective customer, would be the 78 rpm records, he would merely leave them there. Joe had many visitors, people were anxious to have a few large 33 rpm records in place of the many heavy and fragile, breakable 78's.

One day, Joe mentioned that several visitors there were looking into any possible trademark violations. But before he closed, I was able to acquire 385 Bing Crosby selections, and a constant source of enjoyment, through the years.

Many times, I would play some "choice" selections like "Just A-Wear-yin' For You", "I Love You Truly" from the Decca No. 100. Although I have the original Decca No. 100, I hate to use it, may drop it or something.

Thus concludes the "Saga of Joe Bell". I'll never forget him.

Addenda: Brunswick No. 4022E was from England.

Sincerely,

Stanley Wayman

## OUR HENRY HOLLOW OFFERING FOR APRIL



Whenever we buy a record album of any kind, we are always prepared to believe that it was recorded in the best possible manner. Without even understanding the technicalities of producing an album, we are sometimes dissatisfied with what we hear and sometimes mystified when a reissue of the same album seems more pleasing to the ears.

I have always been surprised by those who prefer the limitations of their 78 rpm recordings to the vagaries of the same masters when transferred to microgroove vinyl. Their disdain often extends to most of the microgroove albums recorded in later years.

Without passing judgment on every Bing Crosby LP recording to reveal how often recording companies apply the wrong techniques to their products, listen again to some typical examples.

If you have had the temerity to write to recording companies querying the quality and contents of their albums, you mostly receive a brief reply in a "we know what we are doing" vein. Occasionally a record producer will make a personal reply outlining the difficulties encountered in processing the album in question. When this happens, there is always hope for future albums.

Because Bing Crosby mostly recorded for Decca prior to the advent of LP albums, the majority of his albums were compiled from 78 rpm masters. Though American Decca Records never set high standards for their LP recordings, they had made a reasonably good job of recording most of the more successful Crosby performances they felt worthy of transference to LP discs. It was not until World Record Club and Reader's Digest compiled anthologies of both successful and less than successful Crosby masters that justice was heard to be done.

Bing's debut Decca sessions performed for LP's leave no regret that he seemed more inclined to create a hit single than compile an Album Of The Year. "Songs I Wish I Had Sung" has the harsh brassy sound inherent in all of the Jack Pleis orchestral backings and "New Tricks" has a sound peculiar to that album alone.

At the time "New Tricks" was issued, the sound was explained to me in a fanciful tale that Bing had recorded the voice tracks in a golf club locker room. And I would still be prepared to believe that.

It was not until Bing got with English Decca for his "Holiday In Europe" album that the sound engineering became admirable. Even so, a subsequent reissue of the album showed some improvement in the processing.

Some sixteen years later when Bing was back in London to record "Feels Good, Feels Right" the recording sound was equally satisfying at a time when Bing was being heard well recorded at other studios for other labels.

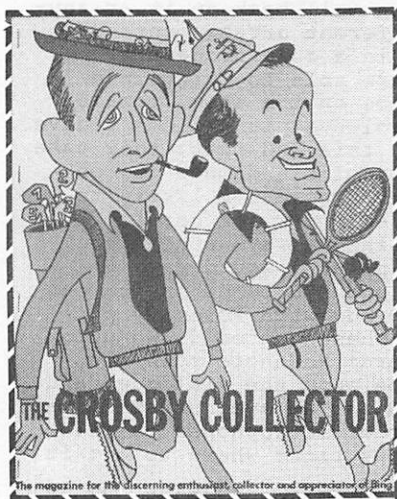
The final track on "Feels Good, Feels Right" seems an appropriate point at which to suspend this investigation. (More in the next issue of BINGANG.)



about the abandoned orphan who goes to the ring! Wed. Dec. 31 - 1980

Mary Martin was musing recently that she'd not only been on the radio with the late Bing Crosby, but also appeared with Der Bingle in three movies: "Birth of the Blues," "Rhythm on the Range" and "Star-Spangled Rhythm." She laughed: "Who ever would have imagined that someday on television, Bing's daughter, Mary Crosby, would shoot my son, Larry Hagman."

Way back before the election, in late October, that appeared in this column: "Incident" saying



# REMEMBERING OLD TIMES \*\*\* THE CROSBY COLLECTOR



In the October 1980 BINGANG, we printed a highly complimentary letter from our old friend, Ralph Harding, in which he gave us permission to reprint any of the many fine articles from his well-known, and affectionately remembered "CROSBY COLLECTOR". What with the interest generated by the release of several albums in the last year featuring original tracks of Bing and Buddy Cole from the 1950s, we give you here a reprint from the April and August, 1967 issues of The Crosby Collector, of a fine interview Stan White had with Buddy Cole. In view of Henry Hollicw's article in the October, 1980 BINGANG, and Gordon Vogt's article in this issue, Buddy's description of his recording sessions with Bing is a welcome treat.

## THE BUDDY COLE STORY

As near as possible, this article is written word for word as Buddy talked to Stan. White on tape recordings.

Stan, as you asked a lot of questions, the only thing I can do is start from the beginning and give you a whole run down on my life. You may cry tears, you may have to have a little warm beer with some lemonade it it - Isn't that the way? I'm 45 years old, I was born in Illinois but came out to Los Angeles when I was a baby in the first war. I evidenced a fine year when I was born which is a God given thing. When I was a kid my three Sisters used to play the piano and I used to climb upon the stool and play things, improvise things when I was five or six years old. My Mother saw to it that I had some piano lessons when I eight or maybe nine, and my entire study to this day consists of the one and one-half years which I had at that point. I could not even get through my scales - and believe me, this shows quite often. I advanced quite quickly because of the ears which the Good Lord gave me and my first professional experience was as follows: Two of my sisters were playing piano in a silent movie theatre in a little town called Gardena, about 40 miles South of Los Angeles. Each one of them got married and the manager said, "How about the kid brother - can he play?" and they said, "Sure", and so I wound up playing for silent movies, not bad for 20 cents a night and I had a hot repertoire of about 20 pop pieces of the day; some Irving Berlin songs, and a number I remember called "Baby Feet Go Pitter Patter On the Floor". I would play a little bit then stop and look at the picture, and the manager would come down and say, "How about a little music boy". It was pretty bad although I must confess that in some recent years, the musical scoring on some TV shows

has not been any better than what I was doing then. From there we gradually moved into Los Angeles proper and lived near the FOX Figaro theatre, and at that time, 1929 I think, Marshall Grant was still playing the organ in the theatre for a few silent trailers which were still coming through, and for solo spots. Well, I went stone raving crazy about pipe organ then, and I was in that theatre three and four nights a week in the front row, watching Marshall play, and one day after about nine or ten months he said, "Would you like to try the organ, Buddy?" and I said 'Oh Boy' - and the next day I was there and I knew I could play. I wasn't worried about anything and all I had to do was practice the foot-work, but I knew all the stops, and that was the beginning of it.

The manager took a liking to me and gave me a key to the theatre and I spent the next - I don't know how many years playing, practising, before school, go without lunch, after the show at night. That's how I learned it and I became the organist there. This was all great and wonderful experience which fellows don't get today; and all the time I kept up piano as well, in order to keep both modern.

The theatre organ I learned on was a three manual thirteen rank Wurdlitzer Special, with a piano on it. After playing this theatre organ, and at others with small bands, on piano, I was eventually at military school for two years at a place called Black Fox, and following that I went out on the road with an orchestra, and eventually I found myself playing with a band led by a fellow named Gil Evans, playing in the style of the Goodman, Dorsey and the Casa Loma Bands in the swing style of the day. This was in 1935, 1936 and 1937. Then I played here at the old Trocadero with a society band (Los Angeles) I'm very big at society music, lots of piano - lots of notes. After that the first name

band I went with was Frankie Trumbauer, an old saxophone player who is now dead. This was my first experience of really being on the road, travelling around in trains with no sleep, and in all kinds of weather, with no money, or very little. Following that I came back and joined Alvino Rey, who I'm sure you have heard of, and the King Sisters. I helped organise the band and married one of the girls - to whom I'm now divorced, but I went with that band in 1940 and remained until 1943. This provided a number of years of experience in which I began writing and experimenting with orchestrations. I also kept up the organ and when we were in New York I went to the Paramount Theatre and ran upstairs to the old Wurlitzer that Jesse Crawford had made all of his records on, and by golly, I ran smack into Jesse, this was in 1941 - I introduced myself, and I had my camera with me, and it was a thrill, such a thrill, and I still have a picture on the wall here of myself taken at the console of that organ. I settled back in Hollywood and worked strictly in the studio, recording and writing arrangements and that type of thing for the film companies and radio, and this I continued to do until 1947, when I joined Bing Crosby, really as a pianist arranger with the John Scott Trotter Orchestra, but Bing was very nice and always insisted on some piano backgrounds to the things he was doing.

Eventually the big bands faded out as you know, and one day Bing called me and asked me to go on C.B.S. with him and a small group. He said, "Just you, I won't do this unless you'll do it", that's just the way Bing put it. I was naturally just thrilled out of my skull; and so we started with Mr. Crosby, recording all of these tunes, many of which you seem to have heard, from what I can gather. That was 1953, and we've been on the air continually except for one period of nine months, and another of a year, somewhere along the way. I started with Rosemary Clooney also in 1953, only she was on another network, N.B.C. and eventually she came over to C.B.S. and we put Crosby and Clooney together and that's the way it is today, and I'm so thankful for this Crosby show which got started, and I would break my back to stay on it for all of my life, I wish I could be assured of that; I might have a little more hair than I have right now? - but it's just a wonderful show to do and you asked me how we do it - well, I'll tell you.

I go into a studio to record a basic track with Bing - or with Rosemary, or when they are doing duets, now what I mean by that is just the rhythm; just the bass, guitar and drums, and I'll play piano or celeste or as little as I have to do to give them some background. Then we do maybe 4, 6, 8, 10 - I've done as many as 20 songs in a day with Bing - a lot of these were head arrangements - not written, most of them I like to write - every one that I possibly can, you have to for things that are (concerted) concerted. Because then we come in at our leisure, maybe the next day, or two or three days later, play these things back through a speaker to me, or a head set if I want, and we can add - we can multiple all the electric guitar, organ, kettle drums, shot guns, chimes, whatever you want to add, sometimes we even sing. The original basic track is kept

intact, and we can fall back on it at any-time to add a different arrangement, we have even dubbed in a full orchestra.

That's why we are able to maintain a pretty good balance on the show, I have pretty good control over it - I don't have anyone telling me this and that; they take my suggestions, and I'm a damned bug on sound, to the point where I'm likely to upset a few people if I'm not careful. But anyway, that is the way we do the show and at this point I would say we have between 250 and 300 tunes in the can with Bing and 200 odd with Rosemary plus about 40 duets. These can be drawn upon at anytime and Murdo McKenzie puts the shows together; he gets the dialogue, and every word that Bing has ever uttered in-to the tape recorder microphones is filed away where he knows right where to get it - if he needs a "Yes" or a "No" or a "Go to Hell" or a "Thank You" - he's got it catalogued. Then we'll take these tunes and we'll edit them - make them one chorus or change the introduction or fill in with a thing or run underneath the dialogue; there's a lot of tricks we can do and thank God I know about them because a lot of just plain musicians don't know what a microphone does or a piece of tape or what you can do. It's always been a hobby of mine, I've had a disc recorder ever since I can remember, one of the old acetate things, and I had one of the first Ampex tape machines which came out, which Bing got for me.

Recording activity is something you might be interested in. I did three theatre pipe organ L.P.s. for Columbia, these I did on my organ at Farndale; a Robert Morton Theatre Organ. Farndale is a street I lived on just about a mile from where I am now. The last thing I did for Columbia was a Christmas Album; "Silent Night", "Jingle Bells", and the same old huzz-a-ra. Then along came Warner Brothers record company, now I have done four jazz Hammond organ records for them. I have done three piano albums plus a couple of things other than the ones under my own name. I must say this has been the most gratifying recording work of my life. The piano albums I did, I made all of the arrangements myself - and the sketching, I had an orchestrator and a conductor - but it's what I put down on the paper. The balance - especially stereo-wise was just fantastic for a small orchestra, and outside of a few clams here and there I'm proud as the devil of these piano albums, one is called, "Cole Plays Cole" (Buddy Cole plays Cole Porter) and another is called, "The Ten Most Recorded Songs" - which actually they were. With a little research we found ten songs that had been the most recorded and the most sold sheet music wise, and these were the Top Ten forever, at least up until I recorded them two years ago. BUDDY COLE TOLD THIS LIFE STORY IN 1962.

I recently completed a stereo Hammond organ album, now this is something I didn't want to do, it broke my back doing it. for when I say stereo, it's not the true stereo - they wanted a strictly ping-pong effect out of the speakers and in order to do this I had to do it multiple style, that is I used a four track Ampex, put on two tracks and then added two more, and then went to a two track Ampex and dubbed more in there so that each thing



that was put in was absolutely separate played back with head sets so that I could throw it in separately. I haven't even heard this, that is the finished pressings, I heard the dubbing, but not since it was put on disc, it's coming out this month or next. But I've had calls from the new President of Warners and the A and R man and a couple of other people over there, and they say it is the greatest thing they have ever heard. Now what are you going to do? - I hated it, I didn't want to do it, I spent weeks just writing the doggone arrangements, I even had a guy working with me, it was just like pulling teeth. I used miles of tape on this one album alone, even had to fit new heads to one of the Ampex recorders.

That of course goes along with other things I am doing here which are too numerous to mention, several TV Shows a week plus recording with other artistes and doing film music and so on. I'm just an on call freelance type of musician.

And I'm the only organist anyone wants around here through keeping it modern and using sense about registration and being able to play with an orchestra, you can't go in and play cocktail music with an orchestra you know. And besides that I still play piano, although a lot of people in this town don't think so anymore, it's a shame when you get older and these cats come in and their right hand is a little faster - and the new producers who come in - they think these are hot guys and they forget all the years of experience that people like me were able to get, experience which these cats cannot get today. Anyway I won't cry too much here - don't get a towel.

About the organ I have now: About 1927 I can remember my parents taking me to downtown Los Angeles to see the opening of the United Artistes Theatre. About 1933 I knew the organist at the theatre because by then I was playing at the Fox Figaro. As time went on, they discontinued the organ at the United Artistes Theatre, and a friend of mine, Gordon Kibbee, and myself took up the upkeep of this organ - through the generosity of the manager, playing it regularly and making private recordings of it. In 1940, I went away for a time, but Gordon still kept the organ in good shape. About the middle 1950s, however, the stage was extended over the console, and it was no longer possible to use the organ. This was done for the purpose of building a Todd-A-O screen in the theatre, and drilling was carried out in the organ chambers and the blower room and poor Gordon had just finished putting in a lot of magnets and was preparing to do some recording on the organ, and he was stopped right there. We talked about buying the organ, but nothing could be done at that time.

I went with Rosemary Clooney out to the Riverside Hotel, which is in Nevada, and there met two old gentlemen who owned the Hotel, named Wortheimer, who took a liking to me. I found that one of the men, Lou Wortheimer, was a friend of Joe Skink, but at the time this meant nothing to me. On returning home I talked to Gordon Kibbee who had found out that National Theatres, who owned the United Artistes, which had closed down when Todd A-O had folded, was owned by Joe Skink. I immediately wrote a letter to Lou Wortheimer, who sent me back a note and a copy of a

letter he had sent to Joe Skink. Mr. Skink sent a letter to the Board of Directors in New York, and said that his friend, Mr. Wortheimer, would like to have the organ in the United Artistes Theatre for a friend of his, naming me, and would they please arrange it.

After a few weeks during which I had been going to pieces with excitement, I got a letter and a copy of a letter back from New York, saying that the Board of Directors was meeting and would arrange for the organ to be taken out of mortgage and all the necessary papers would be drawn up so that Mr. Wortheimer could GIVE the organ to Mr. Cole. Needless to say, I hit the roof with excitement. The papers came through to the lawyers here, and I was all set to go.

I got a key for the United Artistes Theatre from the manager of one of the other theatres, and set to work. The building was all closed up and dusty, but the electric lights still worked, so I went down with a Doctor friend of mine who is also an organ nut, and inspected the organ. The next night, my Doctor friend and his wife, and my wife and a couple of more friends went down to the organ and we took crow bars and proceeded to tear up the section of the stage which was out over the console. We found fuse boxes and put fuses in, I checked over the elevator motors and at the same time my wife was in the blower room with a vacuum cleaner, moving years of dust. We finally got the console to rise on the lift, and turned the organ on. Even though the organ had not been played for over two years, it had been tuned and was in good shape due to Gordon's efforts, before they boxed it in. The organ sounded so good that I decided that I must record it just once, before tearing it out of the theatre. So the following night I took one of my Ampex recorders down to the theatre, and with a single Altec microphone up over the balcony, I made a 45 minute recording of the organ.

I knew an organ mechanic who did dismantling and also re-installing, and with my friends, wife and step sons, we managed to get all the pipes that it was possible to box into boxes, and then we started dismantling for sure. It took 6 weeks to get the organ out of the theatre and stored in a warehouse. The only things that we left in the theatre were the 32' Diaphones and the 16' Tibias, both of which are of no practical use to me in recording. Then unfortunately I had my heart attack, and this slowed things up for a time. In the meantime we had moved from the Farndale residence which had previously housed the Robert Morton Organ, to Gentry Avenue, North Hollywood. I decided to tear down 3 buildings on the property and build a proper sound studio to house the organ. 50 ft. long. 30 ft. wide with a 17 ft. ceiling, built out of 8 inch filled concrete blocks. With a suspended control booth at one end. We had a number of difficulties as the building laws do not allow you to build above a certain height, so we had to dig down. We finally got the building up and air conditioning in, and lighting, and fetched the organ from the warehouse and installed it. For a year we were hard at work, just one other fellow and myself, installing the organ. We added

the 9 ranks of my Robert Morton Organ to the 18 ranks of the Wurlitzer and so the organ has ended up with 27 ranks of pipes controlled from the 3 manual Wurlitzer Console.

The studio turned out fine, having a natural reverberation. The organ is installed for good stereo recording. We did not build the chambers for a start, but installed the organ from the back wall, so that we could take as much space as was needed without any limits. Sub flooring contains all the regulators, and the tremolos, and in the centre of the sub flooring, the relay systems. Wurlitzer pipes are at floor level and the Morton pipes are mounted up in the air above the Wurlitzer. The left chamber contains the main organ - the right contains the solo organ - and the centre chamber, elevated slightly, is the percussion section. This was arranged in this way so that with three track recordings I could have complete control over the percussion, and balance the other two, so that the organ does not sound too far off. I have also doubled to a certain extent in the organ. I have the Wurlitzer Trumpet in the solo, and the Morton Trumpet in the main. I have the Wurlitzer Tibia in the solo, and the Morton Tibia in the main, and so on for Flute, Dulciana, Strings etc. etc. So that when I'm playing full organ in stereo, the sound doesn't suddenly come all out of one side. When I was installing the organ, I built huge shades (swell shutters) so that every sound can be heard. The existing shades from the theatre were quite large, but we extended out another 4' or 5'.

This is only a three manual instrument, I could have done with an extra manual, and the relays. As it was I had to build

an extra electric relay to add the Morton pipes. In the percussion chamber I have two Chrysoglotts, one of which is being made into a Vibraphone; and many other accessories.

At one point during the installation, I sat and soldered 4,870 connections in the relays, usually managed to solder about 1,000 a go, and would have food and drink passed to me to save having a break. I have made many tests on the organ, taking the tapes to various studios. Noel Frank, head engineer over at Warner Brothers Records is crazy about the sound, and he is also an organ nut.

The console by the way, is on wheels so that I can move it any place I want in the studio, even roll it back underneath the control booth, I can even box it in to get away from piston noise. Several people are interested in recording the organ for commercial use, in some cases for strictly accompaniment to advertising matter for T.V. jingles, while Warner Brothers and another company are going to feature me at the organ in a series of pipe organ albums. Warners will use solo organ, while the other outfit will have me dub in the organ on top of a full orchestra, which should make a thrilling sound for people with the equipment to reproduce it. I'm making a full demonstration tape of the organ for you.

A thing I have never mentioned before, I used to do a lot of work with, The Sons of The Pioneers, I always liked good western ballads and I recorded with them a lot, simple but nice, and that group did them well in years now gone by. Of course I spent a considerable time with Gene Autry. I used to do his show which was strictly Western Style music. Gene is now a property millionaire. (AS TOLD TO STAN WHITE)

BUDDY COLE (EDWIN LEMAR COLE) Born, December 15, 1916, Irving, Illinois; Died, November 5, 1964, North Hollywood, California. Freelance pianist-organist-leader of west coast. Known for backing of leading singers on jobs and records. Good rhythmic piano-organ style with full, beautiful chords - ideal as accompanist. Grew up in Los Angeles. Learned piano and organ at an early age, worked theaters in early thirties. Later with society orchestras Jay Whidden, Garwood Van, Johnny Bettick, Bob Grant. With Frankie Trumbauer 1939-40. Played organ on NBC radio in Hollywood and Radio City Music Hall in New York. With Alvino Rey 1941-3. Freelanced as studio musician in Hollywood through the years. Played on radio shows of Hoagy Carmichael, Ginny Simms, Bing Crosby, Phil Harris; also had his own show. Piano work for movies. Many record sessions as leader of combo or accompanying singers. Arranged for many singers. Also recorded under the name Eddie Lemar. (The foregoing extracted from Roger D. Kinkle's "Complete Encyclopedia of Popular Music and Jazz")

Now, about that mysterious fellow, Joe Skink, from whom Buddy procured the organ - the interview was taped, and of course, when Stan White came to transcribe it, he had to go phonetic on those words and names with which he was not familiar. The correct spelling of the name, of course, is Joseph M. Schenck, Russian born executive, in America from 1900, at first as a pharmacist, then as fairground showman and owner. By 1924 was chairman of United Artists and creator of its theater chain. In 1933 he founded Twentieth Century Productions, and by 1935 was head of Twentieth Century-Fox. In 1953 he created Magna Productions with Mike Todd. In 1950 he was voted a special Academy Award. So, when Buddy went out to promote an organ, he went right to the top! (This extracted from "The Filmgoers Companion, Sixth Edition, by Leslie Halliwell)

# bing was on radio a lot!

In the October, 1980 issue of BINGANG, under the heading of "Coincidence", we reported a letter received from new member Mark S. Tocher, asking if there was a listing available of all of Bing's radio programs. In the same mail, we received a letter from member Irving Bauman, forwarding listings of Bing's Kraft Music Hall, Philco, Chesterfield, General Electric, and CBS radio shows. There appeared to be a few gaps in the early KMH programs, but Irv suggested that members might be able to supply the information needed to complete the listings. We promised to print the listings in this issue of BINGANG, and here they are.

Note that there are few, very few, programs identified on KMH prior to 1942. Any information on these years will be gratefully received, and will be acknowledged and printed in subsequent issue of this magazine. Also, we will appreciate your comments on any errors in the programs listed, or any omissions. (There may be several, so if you have better information, share it with us!) Irving has started the ball rolling - now, let's keep it going! There is some information available about radio prior to KMH - as a matter of fact, Larry Kiner had planned a series of booklets on the earlier shows, and we'll have to check with him.

Mark Tocher wanted information, and he wrote for it; Irving Bauman had information, and he was willing to share it. That's how articles for BINGANG come into being. Write us with any ideas you may have for future issues. Many thanks, in advance.

## KRAFT MUSIC HALL

1937

MAY

27 Bob Burns Jimmy Dorsey Orchestra  
Rudolph Ganz, Zasu Pitts

1938

MAY

19 Humphrey Bogart, Rose Bampton

1941

MARCH Connee Boswell, Duke Ellington  
Bob Burns, James Hilton, Frank McHugh  
20 Bob Burns, Connee Boswell, Ed Arnold,  
J. Carroll Naish, Cliff Nazarro

MAY

20 Connee Boswell, Duke Ellington  
Bob Burns, James Hilton, Frank McHugh

1942

JANUARY

19 Igor Gorin, Mary Martin, Victor Borge  
Madeline Carroll, Sammy Sneed

MARCH

12 Victor Borge, Pat O'Brien, Wingy Manone  
Mary Martin

APRIL

2 Claude Thornhill, Walter Huston  
9 June Havoc, Walter Pidgeon  
16 Ronald Reagan, Sabu, Spike Jones  
Victor Borge, Mary Martin

23 Mary Martin, Victor Borge  
30 Susan Hayward, Larry Adler, Gene Tunney  
Mary Martin, Victor Borge

MAY

21 Carol Landis, Virginia Wiedler  
28 Frank McHugh, Ruth Hussey

JUNE

4 John Garfield, Rosemary Lane

OCTOBER

15 Cass Daley, Charlie Ruggles  
22 Judy Canova, Andrew Toms  
29 Eve Arden, Bob Hope

DECEMBER

24 Fay Bainter, Jack Carson, Janet Blair

1943

SEPTEMBER

2 Frank McHugh  
9 Phil Silvers  
16 Jinx Falkenburg  
23 George Murphy  
30 Phil Silvers

OCTOBER

7 Lucille Ball  
14 Mary Martin, Cass Daley  
21 Cass Daley

DECEMBER

2

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1944

JANUARY

3

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FEBRUARY

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MARCH

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APRIL

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MAY

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JUNE

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JULY

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27

NOVEMBER

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DECEMBER

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28

Ed "Archie" Gardner

Lucille Ball

Phil Silvers

Cass Daley

William Frawley, Nan Wynn

Jane Frazee, Frank Murphy

Dale Evans

Gloria DeHaven, William Bendix

Donald O'Connor

Yuki Sherin, Marilyn Maxwell, Jimmy Dorsey

Cass Daley, Marilyn Maxwell

Phil Silvers, Marilyn Maxwell

Lucille Ball, Marilyn Maxwell

George Murphy, Marilyn Maxwell

Frankie Carle

George Murphy

Kraft Choral Club

Bob Hope

Dave Shelley

Sonny Tufts

Gene Kelly

Keenan Wynn

Jack Carson

Richard Hayden

Katina Paxinou

Cecil B. DeMille

Bob Hope

George Murphy

Roy Rogers

Jimmy and Tommy Dorsey

Keenan Wynn

Sonny Tufts

Sonny Tufts

Ethel Smith

Frank Sinatra

Rise Stevens

Spike Jones, Red IGles

Diana Lynn

Jerry Colonna

Kraft Choral Society

Beatrice Kay



|          |                                         |
|----------|-----------------------------------------|
| 1945     |                                         |
| JANUARY  |                                         |
| 4        | Johnny Mercer                           |
| 11       | Spike Jones                             |
| 18       | Duke Ellington                          |
| 25       | Andrews sisters                         |
| FEBRUARY |                                         |
| 1        | No Guest Night                          |
| 8        | Fred Lowery                             |
| 15       | Eddie Heywood , Ella Logan              |
| MARCH    |                                         |
| 1        | Sandra Berkova                          |
| 8        | Joe Venuti , Solito De Soles            |
| 15       | Artie Shaw                              |
| APRIL    |                                         |
| 5        | Nat King Cole Trio                      |
| 19       | Yehudi Menuhin                          |
| 26       | Carmen Cavallero                        |
| MAY      |                                         |
| 3        | Nat King Cole Trio                      |
| 10       | Cass Daley                              |
| 17       | Florence Alba , Eddie Heywood           |
| JUNE     |                                         |
| 28       | Carmen Cavallero                        |
| 1946     |                                         |
| FEBRUARY |                                         |
| 7        | Eddie Duchin , Frank Morgan             |
| 14       | Eddie Duchin , Les Paul                 |
| 21       | Eddie Duchin                            |
| 28       | Martha Tilton, Eddie Duchin             |
| MARCH    |                                         |
| 7        | Lina Romay, Eddie Duchin                |
| 14       | Eddie Duchin                            |
| 21       | Culley Richards, Slim Gaillard          |
| 28       | Georgia Gibbs, Eddie Duchin             |
| APRIL    |                                         |
| 4        | George Gibbs, Eddie Duchin              |
| 11       | Les Paul, Eddie Duchin, Marilyn Maxwell |
| 18       | Kraft Choral Society, Eddie Duchin      |
| MAY      |                                         |
| 2        | Joe Frisco , Bob Hope, Peggy Lee        |
| 9        | LAST KNH SHOW Spike Jones               |

## PHILCO

10-16-46 Bob Hope, Skitch Henderson  
 10-23-46 Spike Jones  
 10-30-46 Les Paul Trio  
 11-6-46 Raphael Mendez  
 11-13-46 Ezio Pinza  
 11-11-46 Burl Ives  
 11-27-46 Judy Garland, Les Paul  
 12-4-46 Jimmy Durante  
 12-11-46 Jerry Colonna, Peggy Lee  
 12-18-46 Peggy Lee  
 12-25-46 Xmas Show  
 1-1-47 Joe Frisco, Peggy Lee  
 1-8-47 Mickey Rooney  
 1-15-47 Al Jolson  
 1-22-47 Jack McVey, George Jessel  
 1-29-47 Bob Hope, Dorothy Lamour  
 2-5-47 Beatrice Lillie  
 2-12-47 Groucho Marx  
 2-19-47 Judy Garland, Ma Frawley  
 2-26-47 Joe Frisco, Andrews Sisters  
 3-5-47 Al Jolson  
 3-12-47 Peggy Lee, Ernie Felice  
 3-19-47 Danny Kaye, Peggy Lee, Gary Cooper  
 3-26-47 Jack Benny, Mary Livingston  
 4-2-47 Al Jolson, J. C. Thomas  
 4-9-47 Alec Templeton  
 4-16-47 Jimmy Durante  
 4-23-47 Burl Ives, Les Paul  
 4-30-47 Groucho Marx  
 5-7-47 Al Jolson, Irving Berlin  
 5-14-47 Groucho Marx, Mark Green  
 5-21-47 Maurice Chevalier  
 5-28-47 Margare O'Brien

6-4-47 Fred Allen, Connie Boswell  
 6-11-47 Ethel Merman, Alec Templeton  
 6-18-47 Bob Hope  
 10-1-47 Gary Cooper  
 10-8-47 Jimmy Durante  
 10-15-47 Dinah Shore  
 10-22-47 Burl Ives, Clifton Webb, Howard Duff  
 10-29-47 Boris Karloff, Victor Moore  
 11-5-47 Czzie Nelson, Harriet Hilliard  
 11-12-47 Peter Lorre, Kay Thompson  
 11-19-47 Dorothy Kirsten, Barry Fitzgerald  
 11-26-47 Frankie Laine  
 12-3-47 Al Jolson  
 12-10-47 Walter O'Keefe  
 12-17-47 Joe Frisco, Eileen Woods  
 12-24-47 Xmas Show  
 12-31-47 Danny Thomas  
 1-7-48 Walter O'Keefe, Lone Ranger  
 1-14-48 George Burns, Evelyn Knight  
 1-21-48 George Burns, Gracie Allen  
 1-28-48 Esther Williams, Red Ingle  
 2-4-48 Mark Hellinger, Jimmy Durante  
 2-11-48 Oscar Levant, Peggy Lee  
 2-18-48 Robert Taylor  
 2-25-48 Peggy Lee  
 3-3-48 Jack Benny, Walter Brennan  
 3-10-48 Jimmy Stewart  
 3-17-48 Margaret O'Brien  
 3-24-48 Wild Bill Elliott  
 3-31-48 Dick Powell  
 4-7-48 Fred Astaire, Peggy Lee  
 4-14-48 Fibber McGee & Molly  
 4-21-48 Clifton Webb  
 4-28-48 Claudette Colbert  
 5-5-48 Barry Fitzgerald  
 5-12-48 Henry Fonda  
 5-19-48 Ethel Merman  
 5-26-48 Bea Lillie, Alec Templeton  
 6-2-48 Fred Allen, Joe Venuti  
 9-29-48 Claudette Colbert  
 10-6-48 Judy Garland  
 10-13-48 William Gargan, Joe Venuti, Ray Milland  
 10-20-48 William Gargan, Dan Dailey, Peggy Lee  
 10-27-48 William Gargan, Joe Venuti, Peggy Lee  
 11-3-48 Edgar Bergen  
 11-10-48 Joe Venuti, Oscar Levant, Peggy Lee  
 11-17-48 Kay Starr, Adolph Menjou  
 11-24-48 Bert Lahr, Dorothy Kirsten  
 12-1-48 Bob Crosby  
 12-8-48 Morton Downey, Kay Starr, Joe Venuti  
 12-15-48 Bob Hope, Peggy Lee  
 12-22-48 Bob Mitchell Choir  
 12-29-48 Mills Bros.  
 1-5-49 Betty Grable, Harry James  
 1-12-49 Johnny Mercer, Peggy Lee  
 1-19-49 "Beulah" Cast  
 1-26-49 Abe Burrows, Peggy Lee  
 2-2-49 Jimmy Durante, Gertrude Niessen  
 2-9-49 Groucho Marx, Connie Haines  
 2-16-49 Bob Burns  
 2-23-49 Abe Burrows, Peggy Lee  
 3-2-49 Dinah Shore, Burl Ives  
 3-9-49 Phil Harris, Peggy Lee  
 3-16-49 Louis Armstrong, Jack Teagarden  
 3-23-49 Ethel Merman  
 3-30-49 Dennis Day  
 4-6-49 Kay Starr, Jimmy Stewart  
 4-13-49 Peggy Lee  
 4-20-49 Rudy Vallee, Walter O'Keefe  
 4-27-49 Abe Burrows, Peggy Lee  
 5-4-49 Carol Richards, Alec Templeton  
 5-11-49 Alec Templeton, Peggy Lee  
 5-18-49 Johnny Mercer, Rhonda Fleming  
 5-29-49 Joe Venuti, Dorothy Kirsten  
 6-1-49 LAST SHOW - NO GUEST

# CHESTERFIELD

9-21-49 Abe Burrows, Peggy Lee  
 9-28-49 Abe Burrows, Peggy Lee  
 10-5-49 Judy Garland  
 10-12-49 Peggy Lee  
 10-19-49 Frank Faye, Peggy Lee  
 10-26-49 Lum and Abner  
 11-2-49 Bob Hope  
 11-9-49 Ella Fitzgerald, Mills Bros.  
 11-16-49 Bob Crosby, Kathy Crosby  
 11-23-49 Frank Faye, Joe Venuti, Peggy Lee  
 11-30-49 Al Jolson, Gracie Allen  
 12-7-49 William Boyd, Peggy Lee  
 12-14-49 Jimmy Stewart, Carol Richards  
 12-21-49 Ethel Barrymore  
 12-28-49 Al Jolson  
 1-4-50 Al Jolson  
 1-11-50 Groucho Marx, Peggy Lee  
 1-18-50 Gary Crosby, Barbara Whiting  
 1-25-50 Joe Venuti, Jack Teagarden  
 2-1-50 Bob Hope  
 2-8-50 Fred Allen  
 2-15-50 Al Jolson  
 2-22-50 Andrews Sisters, Firehouse Five  
 3-1-50 Bob Crosby, Bob Hope  
 3-8-50 Gary Crosby  
 3-15-50 Phil & Dennis Crosby  
 3-22-50 Ethel Merman  
 3-29-50 Andrews Sisters, Firehouse Five  
 4-5-50 Arthur Godfrey, Perry Como  
 4-12-50 Mildred Bailey, Firehouse Five  
 4-19-50 Lindsay Crosby  
 4-26-50 Beatrice Lilly  
 5-3-50 Ella Fitzgerald, Al Jolson  
 5-10-50 Mary Martin  
 5-17-50 Fred Allen  
 5-24-50 Bob Hope, Perry Como, Arthur Godfrey  
 10-11-50 Bob Hope, Judy Garland  
 10-18-50 Bob Hope, Judy Garland  
 10-25-50 Claudette Colbert, Joe Venuti  
 11-1-50 Dorothy Kirsten  
 11-8-50 Dick Powell  
 11-15-50 Tony Arden, Bob Crosby  
 11-22-50 Paul Douglas  
 11-29-50 Ella Fitzgerald, Firehouse Five  
 12-6-50 Judy Garland  
 12-13-50 Peggy Lee  
 12-20-50 Gary Crosby, Lindsay, Dennis, Philip  
 12-27-50 Dinah Shore, Louis Armstrong  
 1-3-51 Fred Astaire  
 1-10-51 Bob Crosby, Bob Hope  
 1-17-51 Louis Armstrong  
 1-24-51 Tony Arden  
 1-31-51 Tony Arden, Bob Hope, Firehouse Five  
 2-7-51 Judy Garland  
 2-14-51 Dorothy Kirsten  
 2-21-51 Peggy Lee, Tallulah Bankhead  
 2-28-51 Andrews Sisters, Nat Cole  
 3-7-51 Judy Garland  
 3-14-51 Judy Garland, Jack Papper  
 3-21-51 Judy Garland, Les & Mary Ford  
 3-28-51 Judy Garland  
 4-4-51 Dinah Shore  
 4-11-51 Louis Armstrong, Marilyn Maxwell, Lindsay  
 4-18-51 Gary Crosby  
 4-25-51 Louis Armstrong, Rose Marie  
 5-2-51 Walter O'Keefe, Bert Wheeler  
 5-9-51 Fred Astaire, Teresa Brewer  
 5-16-51 Burl Ives, Cass County Boys  
 5-23-51 Teresa Brewer, Louis Armstrong, J. Teagarden  
 5-30-51 Helen O'Connell, Guy Brion, Charles Dora  
 6-6-51 George Jessel, Martha Tilton  
 6-13-51 Teresa Brewer, Bert Wheeler  
 6-20-51 Teresa Brewer, Tommy Dorsey, Joe Venuti  
 6-27-51 Ken Murray, Laurie Anders, Burl Ives  
 10-3-51 Jane Wyman, Hoagy Carmichael

10-10-51 Jane Wyman, Bill Thompson  
 10-17-51 Bob Hope, Martha Hilton  
 10-24-51 Paul Douglas, Anna Marie Alberghetti  
 10-31-51 Dinah Shore  
 11-7-51 Dean Martin, Jerry Louis  
 11-14-51 James Stewart, Anna Marie Alberghetti  
 11-21-51 Alexis Smith, Bert Wheeler  
 11-28-51 Ella Fitzgerald, Louis Armstrong  
 12-5-51 James Stewart, Toni Arden  
 12-12-51 Alexis Smith, Bert Wheeler  
 12-19-51 Lindsay Crosby, Trudy Erwin  
 12-26-51 Bob Hope, Dorothy Lamour  
 1-2-52 Hop A Long Cassidy, Monica Lewis  
 1-9-52 No Special Guest  
 1-16-52 Bob Hope, Monica Lewis  
 1-23-52 Paul Douglas, Helen O'Connell  
 1-30-52 Bob Burns, Patti Page  
 2-6-52 Fred Astaire  
 2-13-52 Humphrey Bogart, Lauren Bacall  
 2-20-52 Mills Bros., Patti Page  
 2-27-52 Bell Sisters  
 3-5-52 Bob Crosby, Kathy Crosby  
 3-12-52 Humphrey Bogart, Lauren Bacall  
 3-19-52 James Stewart, Fran Warren  
 3-26-52 Marilyn Maxwell, Anna Marie Alberghetti  
 4-2-52 Gary Crosby, Bell Sisters  
 4-9-52 Bob Hope, Kay Starr  
 4-16-52 Helen O'Connell, Bell Sisters  
 4-23-52 Kay Starr, Bell Sisters  
 4-30-52 Donald O'Connor  
 5-7-52 Marlene Dietrich  
 5-14-52 David Niven, Teresa Brewer  
 5-21-52 Judy Garland  
 5-28-52 Judy Garland  
 6-4-52 Judy Garland  
 6-11-52 Rosemary Clooney, Joe Venuti  
 6-18-52 Peggy Lee, Joe Venuti  
 6-25-52 Peggy Lee

# GENERAL ELECTRIC

10-9-52 Jane Wyman, Joe Venuti  
 10-16-52 Helen O'Connell, Bell Sisters  
 10-23-52 James Stewart, Doris Singleton  
 10-30-52 Judy Garland (no Bing)  
 11-6-52 James Stewart, Joe Venuti, Clooney  
 11-13-52 Dinah Shore, Joe Venuti  
 11-20-52 Dinah Shore, Joe Venuti  
 11-27-52 Connie Boswell, Joe Venuti  
 12-4-52 Bob Hope, Kay Starr  
 12-11-52 Rosemary Clooney, Joe Venuti  
 12-18-52 Rosemary Clooney  
 12-25-52 Gary Crosby  
 1-1-53 Ella Fitzgerald, Joe Venuti  
 1-8-53 Rosemary Clooney  
 1-15-53 Rosemary Clooney, Joe Venuti, Bob Hope  
 1-22-53 Rosemary Clooney, Joe Venuti  
 1-29-53 Kay Starr, Joe Venuti  
 2-5-53 Kay Starr, Joe Venuti  
 2-12-53 Jack Benny, Joe Venuti  
 2-19-53 Joanne Gilbert, Joe Venuti  
 2-26-53 Peggy Lee, Joe Venuti  
 3-5-53 Jimmy Boyd, Joe Venuti  
 3-12-53 James Stewart, Joe Venuti  
 3-19-53 Dinah Shore, Joe Venuti  
 3-26-53 Rosemary Clooney, Joe Venuti  
 4-2-53 Rosemary Clooney, Joe Venuti  
 4-9-53 Rosemary Clooney, Joe Venuti  
 4-16-53 George Kainapou, Joe Venuti  
 4-23-53 Rosemary Clooney, Joe Venuti  
 4-30-53 Bell Sisters, Joe Venuti  
 5-7-53 George Kainapou, Joe Venuti  
 5-14-53 Jimmy Boyd, Joe Venuti  
 5-21-53 Lindsay Crosby  
 5-28-53 Lindsay Crosby  
 6-4-53 Lindsay Crosby

6-11-53 Lindsay Crosby  
 6-18-53 Joe Venuti, Lindsay Crosby  
 6-25-53 Joe Venuti, Lindsay Crosby  
 7-21-53 Joe Venuti, Lindsay Crosby  
 9-27-53 Gary Crosby  
 10-4-53 Gary Crosby  
 10-11-53 Rosemary Clooney  
 10-18-53 Rosemary Clooney  
 10-25-53 Jane Morgan  
 11-1-53 Gary Crosby  
 11-8-53 Gary Crosby  
 11-15-53 Peggy Lee  
 11-22-53 Rosemary Clooney  
 11-29-53 Peggy Lee  
 12-6-53 Rosemary Clooney  
 12-13-53 Ella Fitzgerald  
 12-20-53 Xmas Show  
 12-27-53 Ella Fitzgerald  
 1-3-54 Connie Russell  
 1-10-54 Gary Crosby  
 1-17-54 Helen O'Connell  
 1-24-54 Gary Crosby  
 1-31-54 Connie Russell  
 2-7-54 Helen O'Connell  
 2-14-54 Ella Fitzgerald  
 2-21-54  
 2-28-54  
 3-7-54 Jana Mason  
 3-14-54  
 3-21-54 Frank Sinatra  
 3-28-54 Frank Sinatra  
 4-4-54 Gary & Lindsay Crosby  
 4-11-54 Gary & Lindsay Crosby  
 4-18-54 Rosemary Clooney  
 4-25-54 Tony Arden  
 5-2-54 Rosemary Clooney  
 5-9-54 Gary/Lindsay Crosby  
 5-16-54 Tony Arden  
 5-23-54 Rosemary Clooney  
 5-30-54 Gary/Lindsay Crosby  
 4-18-54 Rosemary Clooney  
 4-25-54 Toni Arden  
 5-2-54 Rosemary Clooney  
 5-9-54 Gary & Lindsay  
 5-16-54 Toni Arden  
 5-23-54 Rosemary Clooney  
 5-30-54 Gary & Lindsay Crosby

## CBS RADIO SHOWS

CBS RADIO SHOWS 11-24-54/11-10-61

Fifteen minutes each show; Ken Carpenter, announcer. Accompaniment, Buddy Cole, piano; Nick Fatool, Drums; Don Whittaker, Bass; Vince Terry, Guitar. Occasionally featured Lindsay Crosby, Trudy Erwin, Carol Richards.

|          |         |         |          |
|----------|---------|---------|----------|
| 11-22-54 | 1- 3-55 | 2-10-55 | 4-11-55  |
| 11-23-54 | 1- 4-55 | 2-11-55 | 4-12-55  |
| 11-24-54 | 1- 5-55 | 2-14-55 | 4-13-55  |
| 11-25-54 | 1- 6-55 | 2-15-55 | 4-14-55  |
| 11-30-54 | 1- 7-55 | 2-16-55 | 4-15-55  |
| 12- 1-54 | 1-10-55 | 2-17-55 | 4-18-55  |
| 12- 2-54 | 1-11-55 | 2-18-55 | 11- 6-61 |
| 12- 3-54 | 1-12-55 | 2-21-55 | 11- 7-61 |
| 12- 7-54 | 1-13-55 | 2-22-55 | 11- 8-61 |
| 12- 8-54 | 1-14-55 | 2-23-55 | 11- 9-61 |
| 12- 9-54 | 1-17-55 | 2-24-55 | 11-10-61 |
| 12-10-54 | 1-18-55 | 2-25-55 |          |
| 12-15-54 | 1-19-55 | 2-28-55 |          |
| 12-16-54 | 1-20-55 | 3- 1-55 |          |
| 12-17-54 | 1-31-55 | 3- 2-55 |          |
| 12-20-54 | 2- 1-55 | 3- 3-55 |          |
| 12-21-54 | 2- 2-55 | 4- 1-55 |          |
| 12-22-54 | 2- 3-55 | 4- 4-55 |          |
| 12-27-54 | 2- 4-55 | 4- 5-55 |          |
| 12-29-54 | 2- 7-55 | 4- 6-55 |          |
| 12-30-54 | 2- 8-55 | 4- 7-55 |          |
| 12-31-54 | 2- 9-55 | 4- 8-55 |          |

SHEET MUSIC FOR SALE! SHEET MUSIC FOR SALE!!!!

I have the following pieces of sheet music for sale, first come, first served. Price is \$2.00 for each piece, and a charge of 75¢ for postage and handling for each order.

El Ranch Grande - Bing picture  
 Love In Bloom - Bing, guitar  
 June in January - Bing, Carlisle  
 I'll Be Home For Xmas - Bing  
 If You Please - Bing, Lamour  
 Moon Got In My Eyes - Bing, Carlisle  
 Galway Bay - Bing  
 Mexicali Rose - Bing  
 May I - Bing, Carole Lombard  
 That Sly Old Gentleman - Bing, Blondell  
 Blue Hawaii - Bing, Shirley Ross  
 Day You Came Along - Bing, J. Allen  
 White Xmas - Bing, cast

ENID FUHPMAN  
 23 JAYNE AVENUE  
 PITTSFIELD, MASS. 01201

# REALLY??



## Milestones

June 28, 1980

**DIED. Benjamin B. Selvin, 82, long-playing bandleader and record company executive, who made or produced more discs—some 9,000 titles—than anyone else; in Roslyn, N.Y. Dardanella, a heavy-beat**

foxtrot that Selvin recorded in 1919, was the first disc to sell 1 million copies. He helped launch many stars, overseeing Bing Crosby's first solo recording; during one instrumental break, Selvin recalled, "I suggested that Crosby whistle. He's been whistling ever since."

If this is so, does anyone know the name of the mystery song?

# ??

# 30



# LOOKS AT BOOKS

It is not always easy to present new, fresh books for your consideration; let's face it ---- there just aren't too many books being written about Bing these days, and some of those which are would be better forgotten. However, there are still, in the many book stacks of the United States, copies of books that many of those only recently arrived on the Crosby scene, would find of great interest. Whenever space permits, some of these books will also be reviewed, but will be identified as books that you may have to look for in out-of-the-way places. There are many fine book-search services available throughout the country, who can and will help you.

Even the comic pages come up, at times, with interesting references, and picturizations, of Bing; many present parodies of Bing's films. Member Mark Scrimger may even consent to write about items in his collection, and illustrate the article with some of the cartoons of Bing.

When someone does a good job of putting a book or article together about Bing, it would help all collectors, present and future, if we made our appreciation known. A book may sell, but even sales cannot bring to the author that satisfaction which comes from a letter from a reader telling of his enjoyment of the book, and his appreciation that the author chose Bing as a subject.

Your book reviewer would appreciate being told of any books that contain noteworthy mention of Bing, and also hope for copies of any magazine articles that you come across. All magazines will be paid for, as well as the postage thereon, provided you drop a postal first, telling of the kind of article, and the name of the magazine. Many thanks in advance!

## BING - JUST FOR THE RECORD

Bert Bishop and John Bassett  
John Joyce & Son, England NE 8 3 AH  
Price, in UK 3 Pounds, 50 pence

A full-page advertisement of this book was contained in the October 1980 BINGANG, but a copy was not available for review at that time. We have since received a copy, and it is a joy, from its dust jacket, which presents a Sinnott cartoon of Bing at a microphone, super-imposed on a shadowy

outline of the familiar "Bing's Hollywood" logo, right through to the last of its 122 pages. It is foremost most satisfying to have the two valued works, the Discography, and the A to Z, set in print, and printed on bond paper. The eight headings, or chapters, of the book will give you an idea of the scope of this book: Introduction; The Discography; The A to Z; Index of Musical Accompanists; Index of Vocal Accompanists; Additions and Amendments; About the Authors; and an Acknowledgment. The discography is arranged by date of recording, and each calendar year is set off clearly. Each listing shows the date of recording, the title, Master number, and the number each entry has been assigned in the discography's sequence, not only making individual items easier to find, but also giving us a count of the total number of "takes" Bing has been credited with - (2291). The A to Z presents an alphabetical listing of all of the foregoing, showing the full title of each number (and master numbers when the same title was recorded two or more times), the year in which recorded, and the accompaniment. Now comes the only sour note about what appears in this fine book - the authors have opted for the English style, and consider the words "A" and "The" as the first word of the alphabetized title, whereas over here we skip them both and file by the first letter of the following word. This presents no real problem, but it does appear to create three separate alphabetical files by US practices. So much for our filing preferences! Now if the discography only showed the label name and label number! The present book still doesn't give one a source that will permit looking up a title, and then knowing where on the shelf to look for the number! It just isn't practical to file records on the shelf by the master number, since there are two such numbers on each record, and they are often quite far apart numerically. One can't file them alphabetically for somewhat similar reasons. Since the "Road to Bing Crosby" there has not been a discography that really goes all the way. If there were only some easy way to match up Wayne L. Martin's fine series in BINGANG with this fine book! But it must be judged on what it is not on what it isn't, and looked at in this light, we must go back to the start of this paragraph and state once again, it is a joy! And it's like old home week to see Joe Sinnott's Crosbykin. If you should be ordering from England, be sure to be generous with your postage allowance; even before our recent postage hike, England has led the way, and you penalize a publisher when he is forced to pay the postage out of his supposed margin of profit.

## THE CROSBY YEARS KEN BARNES

In the October 1980 BINGANG this book was reviewed not once, or twice, but three times, and this won't be a fourth time! But, the general impression of the attractive appearing book was "It's nice, but-----". One of the negative factors detracting from full-hearted acceptance was the cost, which, at 9 Pounds 95 pence put it in the stratosphere, financially. This situation has been alleviated by the publication of the book here in the United States by St. Martin's Press, at \$12.95, or only half of the British price, and not requiring overseas mailing. If you have held back from buying this book, and if the lower price looks good (or at least better) by all means get it. It is an attractive book, and lacking anything better on the market, represents a current and favorable view of Bing and his lifetime. St. Martin's Press has announced an up-coming book on Bing which will be the subject of much comment by Crosby followers for a long time after its publication. Read all about it in our next issue, which we hope to have include widespread comment on the book and its sources.

## PARAMOUNT PICTURES (And the People Who Made Them) I. G. Edmonds & Reiko Mimura A. S. Barnes & Co., Inc.

Here is further manifestation of the reluctance of Hollywood to give sincere credit to an artist who, while in his active years, could not escape the drooling money worshipers. Like the book "Mountain Of Dreams", which also recounted the salad days of Paramount, "Paramount Pictures" at best damns Bing with faint praise. For instance, the first reference to Bing is on page 155, thus: "When Bing Crosby insulted an autograph hunter in a night club in the 1940s, there was a hue and cry." In the book's second reference to Bing (page 184, the only adjective applied to Bing is "irresponsible." One keeps looking for some mention, even in passing, of the fact that Bing for a span of years, was not only the top star at Paramount, but topped all male stars, at all studios, for the same period of time.

True, Bing wasn't the only star at Paramount, and no, he didn't make the pictures all by himself, but he did keep Paramount solvent during a period when the other stars at Paramount weren't able to do so without Bing's assistance. For which he was well paid, true. But of all the stars at this studio, Bing best personified what Hollywood needed at the time - a successful man, an actor, a singer, free from the scandals which beset so many in similar conditions - a man whose dignified conduct reflected well on all who had any part in his success. Now that it is all over, Bing merits only "benign neglect" when studio archives are researched and quoted. Why, there is more mention of vitamin D on a package of Wheaties than there is of Bing in this book!

THE ILLUSTRATED ENCYCLOPEDIA OF  
THE WORLD'S GREAT MOVIE STARS  
By Ken Wlaschin  
Published by Harmony Books

approaches his career: "BING CROSBY: The most popular American entertainer of the twentieth Century, with equally big careers in radio, music, and cinema. Crosby is one of the major movie stars; even if the historians have rarely accorded him his rightful place." With that as prelude, I can assure you that you will find the entire book a pleasure to browse through, or read for specific facts. This book was obviously written by a man who enjoys the up-beat, and who in writing on a subject, looks for the factors which can give pleasure to the reader, while still giving him accuracy. It is a different from the preceding book as a description of a sunrise is from a description of a city dump. Verbum Sapienti.

ALL YOU NEED IS LOVE  
The Story of Popular Music  
By Tony Palmer  
Published by Grossman/Viking

book. While there isn't anything new about Bing in this book, he is well integrated into the US music scene, and several of his contemporaries are placed in proper focus. Whenever possible, the story is told in the words of the artists who participated in the musical evolutions under consideration; hence, the telling has an immediacy, a feeling of presence, usually missing from such historical tomes. America's musical roots are well-traced, and long overdue credit is given to the origins of what we now call popular music.

AMERICAN SHEET MUSIC WITH PRICES  
By Daniel B. Priest  
Wallace-Homestead Book Company

music collection of songs, bearing Bing's picture on the cover. You just can't ignore such paper items when seriously engaging in collecting Crosbyana; many of the pictures on covers differ in many ways from those commonly seen, and the songs from Bing's movies usually featured a scene or two from the movie. Back page advertisements frequently are as interesting as the front cover, or the contents, showing other popular songs of the same period, or collected songs of specific singers, or orchestras. Anyway, the collecting of sheet music is a growing hobby, and a very rewarding one to pursue. For the uninitiated, or for the person with only a limited understanding of cover art, this book is as good a place to start to gather information as any. It may seem to be slightly over-priced ( \$7.95 for soft cover edition) but since it is virtually the only low-priced book available, it is worth every cent to the dedicated collector. It is prolifically

illustrated, with examples from all periods, and representing all types of music. The table of contents should whet your taste for more: Definitions; Chronology of Popular Music in America; The Song Plugger At His Trade; Some All Time Best Sellers; The Black In American Popular Music; The Business Side Of The Music; Notes From A Music Researcher's Files; The Sheet Music Itself; The Art Of The Cover; A Word About The Price List; The Price List; and a Bibliography. While the price list is by-and-large accurate, I'm afraid that the hobby has expanded since Mr. Priest wrote his book, and you should be prepared to pay more, unless you are fortunate. You'll find the section on the Art of the sheet music cover to be revealing, and worth the price of the book alone. (A hard-cover book in my collection, costing three times as much, has less than a third as much information of the subject!). Many of the cover illustrations in this book are in color. All in all, a real good special-interest book for all music lovers - even collectors of Sinatra!

ELLERY QUEEN'S MYSTERY MAGAZINE  
MAY 1958 Issue.  
"A CLUE FROM BING CROSBY"  
By Baynard Kendrick

United States, and involves the kidnapping of a six-year old boy. Ransom demands are made and to prove that the boy is still alive, the kidnappers send a tape of the boy's voice, answering questions that would indicate he was alive after receiving the questions from the boy's mother. But the police cannot close in on the kidnappers, since they have no idea of where they are. But - wait! In the background noises on the tape, along with the boy's voice, is the familiar sound of a familiar voice, singing a familiar song! Good detective work locates the radio station which had broadcast that particular record of Bing's, on that particular day, and eventually, the boy is found, returned to his mother's arms, and once again, a song by Bing Crosby has affected the lives of his listeners for the better. The story is much better written than this review, but we hope that this review will stimulate members to search for this issue of Ellery Queen, and if an extra copy is available, our editor, Al Sutton, will pay good money for it!

This soft-cover book will be immediately recognized as a more palatable offering of the Hollywood scene. It's focus is on the total scene, not just one studio, and it traces the development of movies from the first silents through movies for TV.

Let's just try the first paragraph on Bing, to see how this book

A 1978 publication that is now showing up on the bargain counters of Dalton's, and other book stores featuring cut-out items. This is a happy study of all kinds of music, by a music lover, and an appreciator of those who make joyful noises. His outlook on the music scene is typified by Mr. Palmer's selection of a name for his

What is a book about sheet music doing in a book review in this magazine? Well, you may recall the article on sheet music that appeared here a few issues back - written by Mark Scrimger and the editor of BINGANG. The article featured their combined sheet

Our friend Ralph Harding is responsible for this one, sending a xerox copy of the story in question. There are many stories that mention Bing Crosby, either as a voice on the radio, or as appearing in a movie, but not many have Bing so closely knit into the plot of the story. The action takes place in Canada and the

WAR OF THE LANDING CRAFT  
By Paul Lund/Harry Ludlam  
New English Library 1976

you. We all have our favorite anecdote about when or where we heard certain records, and these two passages struck Ken - the first, in referring to an LST which had participated in the landings at Salerno and Anzio: "She had a style all her own; every time she went in to the beach there belted out over the loudspeakers "Pistol Packin' Mama", sung by Bing Crosby and the Andrews Sisters." The second reference concerns the departure of a ship from Devon: "Somebody had seen a heavy cruiser coming into Plymouth a few days before with the Royal Marine Band playing selections from Gilbert and Sullivan from the quarterdeck and we thought it would be nice to celebrate our departure in a similar way. We had an old wind-up gramophone in the wardroom, and set this up on the bridge with the microphone of the loud-hailer alongside the speaker. Then, in all our microscopic glory, with the hands at attention on forepeak and quarterdeck, we solemnly sailed down past Devonport Dockyard to the deafeningly amplified but none the less lilting strains of Bing Crosby's rendering of "Can I Forget You", this being slightly less inappropriate than the only other record on board, Deanna Durbin singing "The Maids Of Cadiz". As far as we could see this sentimental gesture passed completely unnoticed". So here are a couple of war-time anecdotes about Bing that deviate from the usual war-time tales, but which have a charm of their own. Have you any other literary gleanings that we can include in future issues of BINGANG?

This book, a story of the British navy in World War II describes the hazards of being in the navy during wartime. This book took the fancy of member Ken Kelly, and he particularly remembers two specific references, which he underscored, xeroxed, and sent in to us to share with

## AND NOW FOR SOME RECORDS

It is a sad commentary on the state of the recording industry, but it seems that this issue we have more information about records about Bing than we have about records with Bing! The California shelves have been slim indeed in the Crosby area, and the only light on the horizon is the promised coming of a new SPOKANE record in May. But, for what we have, we are thankful.

BING CROSBY - THE FINAL CHAPTER  
BBC RADIO - OCTOBER 11, 1977

This record has been anxiously awaited by all who knew of Bing's radio program taped just 3 days prior to Bing's death. Many US collectors have been fortunate to have a tape of the radio broadcast (broadcast in stereo, yet!) and the tape has the added merit of having several tracks by Rosemary Clooney, who never sounded better. But apparently her recording contract prevented her appearing on this BBC Record. However, Rose's absence is made up by Bing's material of October 11 being supplemented by an excerpt from the Parkinson TV show of August 30, 1975, when Bing appeared with Michael to celebrate Bing's 50 years in show business. A so, a pleasant memento from the past, there is a duet by Bing and Anne Shelton singing "Easter Parade" from a "Variety Band-Box" broadcast of August 29, 1944. Also, Alan Dell, Rosemary Clooney, Colin Doran, Ted Rogers and Kathryn Crosby are heard talking. But the BIG NEWS of this record is Bing's voice - seeming to be like a candle's flame - one last gorgeous flare of brilliance before going out. Bing was in splendid voice, and you will enjoy playing the tracks on this record and comparing them with the same numbers recorded by Bing two and three years before. And, when, finally, Bing sings "Once in a While" as his last number ever, the words of the verse seem to have a special poignant meaning. The tracks on this record are the very last ever available of Bing - and what a fitting last effort! The album was obviously prepared with love - and why not?

As he likes to remind everyone rather frequently, Al Sutton collects records that mention Bing in the lyrics. The past few months have been good to Al, if not to all Crosby collectors!

DECEMBER WILL BE MAGIC AGAIN  
Composed, produced, and sung  
by Kate Bush!!!!!!!!!!!!!!!!!!!!!!

Gordon Wall and his Joyce sent a copy of this song to Al on the EMI Label from Australia (EMI-390). It bore this ever-so-thoughtful inscription on the jacket: - "Just to ruin your New Year - December will be magic again! Gordon and Joyce." (Later on a tape version arrived from Dick Nettleton, and ever-so-later on, a copy arrived from Ken Crossland on ENGLISH EMI (EMI-5121) with its delirious jacket.) But to get to the record itself - Kate Bush is a truly gifted arranger, and she has a voice that she plays like a fine reed instrument. "December" is truly musically enjoyable but it is truly and quite really impossible to figure out just what the lyrics are all about. Here and there a full phrase of six or seven words in English break through, and then you are lost again. Gordon's and Joyce's assumed intent of vexing Al succeeds! But early on you can make out "Bing Crosby sings White Christmas, he makes me feel good", and there are some other phrases such as "Coming down in my parachute" can be isolated, and once the word "snow" bursts out of the maze - but the staff of BINGANG wishes someone would send Al a full and accurate translation! But this record should be on everyone's list of things-to-get, for it is a pleasure to listen to - Kate's voice is clear, and sharp - and the fact that it makes the English language sound like something else can't be considered. Get a copy, and amaze your friends! Then remember - ain't it grand that Bing could enunciate so well?

PERRY COMO LIVE ON TOUR  
RCA AQL-1-3826

One of the few current US releases that can be had either in 12" LP form, or in cassette. This is an intimate concert recording of July 29, 30, 1980. It is always a pleasure to listen to Perry, and there are many of the Crosby persuasion who also collect Perry. If you don't fall into this grouping, you should still have this record, for the last half of side One is made up of a tribute to Bing. Perry pays a real sincere verbal tribute to Bing, then sings a medley of Blue Skies, But Beautiful, Dear Heart and Gentle People, Sweet Leilani, Accentuate the



Positive, Swingin' on a Star, Pennies From Heaven, Too-ra-loo-ral-loo-ral, White Christmas, and as a finale, In the Cool, Cool, Cool of the Evening. And catch Perry's lyrical reference to Bing in this last number! Bravo for Perry! Buy it!!!!!!

**JOHN C. MARSHALL'S LEGEND OF BING**  
JCM-BC-1

Produced by John C. Marshall  
39 Kings Road  
Teddington, Middlesex, England

Here is a labor of love, by a true Crosby man who knows the true meaning of the word. John

stands forth revealed to us all as a poet, a fine musician, and a singer who would be welcomed into any home. Many of us have dreamed about a feat like this, but John is a man who really brought it about. In a letter to Al Sutton, John writes: "I've been penning songs for years now, and have had a sealed circle of listeners who have always been kind enough to keep asking for the next one. Around a hundred on tape, to commemorate the fact that if you have a bee in your bonnet AND can get a couple of friendly ears, you are a lucky man. People like Bert Bishop and Reg Bristo of ICC have made the usual salute to keeping me happy, "Why not put out a record and see what happens?" The writing of a "cheer-up" song for Johnny Jones, en route to the hospital, finally got the project off the ground. The song about Johnny, "following Bing" is a real nice tribute to a real nice "guy". To make up a quartette of songs for an EP requires the writing of 3 more!, so John tried to encapsulate Bing in "The Legend of Bing" - and found that compressing some seventy-odd years into a four-minute song took some doing! As a loyal member of the International Crosby Circle, John thought it high time that its members had an anthem of sorts, so "The Circle" immediately followed. As all of this creative furor was taking place in mid-November, it was only natural that thoughts would tend to bend toward Christmas, and here in the real jewel of the crop - John's "They're Not Making Christmas Like They Used To" is both thematically and musically something to be spread about. John likes to jokingly refer to it as the first Christmas song of 1981, (since it arrived too late for 1980) but, with the proper promo-

tion, it could be big on the Christmas circuit in the years ahead.

Now, a word about John's style, both in the composition, and the execution, of these songs. First off, he has the good taste not to be a Crosby imitator, of which he'd be only one of an unfortunately large motley group; he comes across as John Marshall, and you'll like him. His voice is pleasantly non-professional, but he does know his way around a scale, and there are no clinkers! If we both were in a crowd, I'd be one of the first to ask him to sing for us. And his accompaniment is choice - heavily relying on a tasteful guitar and restrained strings. John says the musicians "are young, know little of Bing but are agreeable in bending to my will. It is low key by choice--." In other words, the music doesn't try to drown out the voice of the singer, something it seemed Bing had to contend with in some of his later albums.

I like this album; it's really a tribute to Bing, to all Crosby followers, to Johnny Jones, to Christmas (as opposed to Xmas) the birth date which for too long has been forgotten as the reason for the holiday. John sounds like a man I'd like to see encouraged, and the very best way to do that is to buy his record. A privately promoted and produced EP is an expensive undertaking, and without good sales on this one, you aren't likely to have an opportunity at others. John initially under-priced his record, and is being penalized with each order he receives - a cash loss on each sale, which we don't want him to have to contend with. So, although he offered the record at 1.50 pounds, plus postage, here in the US and other countries using dollar values, let's send John \$5 for each record, including the postage. Send your order to

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# DISCOGRAPHICAL PROBLEMS OF THE FIFTIES AS VIEWED BY GORDON VOGT

The initial goal of any discography is to list the actual titles recorded by a certain artist as completely as possible. The second goal, it seems to me, is to list the dates of these performances so that it's possible to follow the evolution of the career.

Now in the case of Crosby, we probably have a pretty good listing of his actual recorded performances. Of course, a list such as this can never really be called complete. Our Australian friends, for instance, are always digging up new performances and there will no doubt be others unearthed, new alternate takes discovered etc.

Up until the third decade of Bing's career, we would seem to have good solid information about when his records were made. But at that point in the discography things become a bit confused. Starting in 1951 the Decca people began slipping radio performances into Bing's commercial output and this practice creates severe problems for the Crosby discographer. Now a few of these records (e.g. Old Soldiers Never Die) are indicated to be radio performances on the label. But even so this leaves us blank as to the date of the programme. And even when we discover the date of the programme, the date of the actual recording will not correspond as Bing's radio shows were taped prior to broadcasting after 1946.

Nailing down the actual recording date of various broadcasts is a thorny problem indeed. But it's not an insurmountable one. Radio Networks, no less than recording companies, must keep records for purpose of tax information and, difficult as the task may prove, there is no reason why some ambitious Crosbyphile on the American West Coast shouldn't be able to track down these dates. The fact that several of the Totem Lps (e.g. LP1009) list both broadcasting and recording dates would suggest that some of this information would be available with only a little effort.

From the limited research materials that I possess, I believe that Bing was still taping "complete" shows in one shot either with or without an audience prior to the G.E. shows of 1953/54. Therefore the majority of his songs in a particular show were probably recorded on the same day. (I possess eight or nine shows from the 1952/53 season, and I've discovered only one repeated performance. For the record that number is White Christmas used to fill out the Christmas show.) In all other cases when the same song is used on more than one show, it is always a different performance. Perhaps someone can correct me on this? My cursory research also suggests that not all of the 1952 shows were actually recorded in front of an audience. Therefore I would guess that the fact that songs were newly recorded for each programme had something to do with union regulations. Again I invite corrections.

Beginning with the fall 1953 season, it seems, the G.E. Show became completely patched together from private recording sessions. The audience was merely dubbed in (it makes the precise same murmur every time the guest star is announced) and every "performance" of the same song in different programmes was merely the same recycled performance. So, presumably Bing would record a batch of standards and contemporary hits at the beginning of each season with John Scott Trotter (the dreadful Rythmaires were out of the picture by then, victim of budget slashes). A session for the fall of 1953 might have included P.S. I Love You, Valencia, The Gypsy In My Soul, Allez-Vous-En, Where Is Your Heart, It's Alright With Me, Granada and so forth. And if a guest star such as Ella Fitzgerald was scheduled, then a recording session could cover her solo spots and a few duets to be used on two or three shows.

Now at this point the differences between a Crosby session with Trotter aimed at commercial release and a session with Trotter for radio use becomes merely academic. They are both studio performances, recorded with full orchestra in the privacy of the studio. This must have occurred to Bing or his producers. We should keep in mind, too, that this period was the one in which Bing really began to withdraw from the recording merry-go-around certainly from the hit parade. After 1953 he saw himself as a singer whose best days were past and eased into the role of grand old man of pop music. (I hasten to add that this is Bing's assessment of himself as demonstrated in interviews of the period. It's not mine.) My point is that the less commercial nature of the Trotter radio stuff (no choir and no gimmicks) wouldn't matter so much. At any rate it's at this point (specifically from the session listed in the discography as Nov. 4, 1953) that any songs recorded with Trotter and listed in the discography are likely to originate from radio sessions.

This claim will, of course, have to be researched by those with good musical ears and complete radio collections. I can manage the ear but my collection is limited. My findings and their sources will appear at the end of this article.

In the 1954/55 season, the G.E. format changed to fifteen minutes and the Crosby programme consisted of the following types of performances.

- A) "New" recordings with Buddy Cole and associates.
- B) Radio recordings with Trotter, culled from the 1953/54 season, plus those numbers used on the Lp Some Fine Old Chestnuts.
- C) Recent and old commercial recordings including the short numbers from the musical autobiography set.

At this point our discography becomes chaos. Where and when Bing recorded those Buddy Cole numbers is anyone's guess.

Yet I insist there must be a record of these sessions somewhere. Bing and Buddy were paid for them after all and records must be kept of monetary transactions such as that. But until we track down information on these numbers, our record of Bing's recording career in the fifties is severely compromised. I would argue that Barnes continuing issues of these performances should be considered legitimate entries into the Crosby canon, but even should we disregard these a significant portion of Bing's fifties' output stems from these relaxed sessions. And as Bing's activities in the recording studios were periodic at best, his work varied immensely in quality. These Cole sessions can be used to flesh out a relatively sparse period.

I've always been a bit mystified by some of Crosby's work of the period. His voice could sound richer and fuller than ever before on one number and a bit rusty on the next. And why is there such a gap in quality between Bing's recordings of 1958/59 and those of 1960? Why the rustiness of the latter when certain performances on *How The West Was Won*, for instance, now look like Crosby masterpieces. (Have a listen to *Hang Me Oh Hang Me*, a simply extraordinary - if uncharacteristic - performance). Properly dating the Cole numbers would go a long way towards making sense of Bing's career in those pivotal years 1953 - 1960.

As far as discographical research goes, the use of tape and extensive re-mastering in the middle fifties raises major problems. As I will be detailing shortly, I'm convinced that many of the dates given in the discography as recording sessions are actually mastering sessions. In many cases, I can prove my points. In others I can only take educated guesses.

What follows is a list of dates given in the discography which I feel require some research to change or to establish. Where I have solid information I will include it.

4/25/51 *Gone Fishin'*. The version released by Decca is not from the radio show of April 25 as designated in the discography. (In any case that date is the broadcast date and not likely either the master date or the recording date.) It is a different, more rehearsed performance. I suspect it is a studio recreation of that performance intended for commercial release.

6/8/51 *Row Row Row*. This might be a radio performance on three pieces of incidental evidence. 1) It has a brassy radio-like Trotter arrangement. 2) It follows a commercial session with Dave Barbour but it's the only number with Trotter recorded on the same day. 3) It is short like an opening number for a radio programme.

If I am right, then the date given is a mastering date. Someone with a good radio collection might want to track this performance down.

2/14/52 This is definitely a mastering date only. Happily I can provide the broadcast dates, if not the recording dates. *Chesapeake Bay* and *It Had To Be You* are both from the Chesterfield programme of February 13. (Notice that the version of the former song on the programme of February 27 is a separate performance, markedly different.) *Ida* is from January 23 and *Nobody's Sweetheart* is from February 6.

The first two titles from that date are almost certainly legitimate commercial recordings, so the date is discographically accurate.

5/16/53 Now maybe I'm just a suspicious type but I doubt that Bing could have recorded so successfully ten numbers, mostly in a foreign language, at a single session. Even if he had done so were these numbers mastered in France or in the States? If the latter, isn't it likely that the date we have is the American mastering date and not the French recording date? One way to check is to ask a Bing scholar to discover the exact period of Bing's stay in Paris that year. If he was home on May 16, we know that *Le Bing* originated at an earlier date. On the other hand, if he was still in France on that day, we're no further off than we were before.

6/26/53 Well here we have the first of those problematic Cole mastering sessions. The question arises as to whether Bing and Buddy recorded the pre-1953 numbers at a single session and edited them into the various shows, or were they done separately for a particular shows with or without an audience? I think we have to go with the latter. For one thing numerous different performances exist of the "Chestnut" songs. It's just possible that the differences are accounted for by the use of different takes, but I think we can discount that. To my knowledge no alternates exist of any post 1953 collaborations with Cole, and this would suggest that until the 1953/54 season these numbers were still being done separately. So it's a question of tracking down the sources of the performances used on the Decca Lp. As they are among Bing's most delicate and lovely renderings of the fifties, or any other period for that matter, I'd particularly like to see these songs tracked down. I can solve one problem. *Sleepy Time Gal* was used or stems from the G.E. programme of Nov. 13, 1952. Can anyone find the others?

11/4/53 These two Gary Crosby duets are at least subject to investigation. For one thing they are the only numbers of the series which are accompanied by Trotter rather than Matlock. I can confirm that *Down By The Riverside* was used on the G.E. Show of Jan. 10, 1954. That is usually a tip-off that the date in the discography is a mastering date. Prior to November 4, Gary was a guest on the programmes of Sept. 27, Oct. 4, Nov. 1 and Nov. 8. These shows should be checked by those who possess them to see whether the two numbers were used prior to the ostensible recording date. In comparison, note that *Call Of The South*, performed on Jan. 24, 1954, is different from the commercial release which is accompanied by Matlock's band.

12/1/53 *You Are Too Beautiful*. Indisputably a mastering date only, as the exact same performance was used on air on Nov. 29 and probably before that.

12/31/53 The first two titles with Gary and Matlock's band are almost certainly straight commercial performances recorded on that day.

The remainder are very likely all performances selected from Bing's radio sessions and mastered on that day. However the only one I can verify as having been recorded earlier is *My Love My Love* which appears on the programme of Dec. 6, 1953 and possibly before that.

*Vaya Con Dios*, *Secret Love*, and *No Other Love* all appear on various radio programmes, although I have no way of being certain



they appear before Dec. 31. A different performance (or it may be a different take) of Stranger In Paradise appears on Jan. 10, 1954, according to my notes. The only song from that mastering session which I haven't yet located on the air is I Love Paris, but this is likely the result of the limited nature of my resource materials.

4/30/54 Definitely a mastering session only as the same performance appears - probably for the first time - one month previously on March 28.

The Trotter sessions of March 31, April 28\* and May 21 will have to be checked by others as my radio material doesn't extend that far. Note that these constitute Bing's last recorded work with Trotter.

9/9/54 Anybody in possession of Going Hollywood #12 can easily check - as I have - to find that the titles of this date are straight from the soundtrack of White Christmas (in contrast to the commercial re-recordings of the score dated April 10 and May 4). I'm fairly certain that the film White Christmas was already in distribution in September of 1954. The date given in the discography is clearly a mastering date for the soundtrack album (making White Christmas Bing's first movie record to include actual soundtrack performances). The titles are no doubt from a session some six months previous.

11/23/55 Listed in the discography as radio performances these six numbers will have to be investigated by someone who has access to Bing's radio shows of 1955/56. I can affirm that Old Man River was used as far back as the fall of 1954, but I'm pretty much in the dark about the others, particularly the ones accompanied by Cole's orchestra. Did the Crosby show revert to using full orchestras that season?

11/24/55 This is definitely not a recording date but the broadcast or mastering date of his Christmas programme. Ed Pacocha seems to have found some evidence that suggests that the show is actually the 1954 programme and not, as we have believed, the 1955 programme. Can anyone throw some light on this?

11/27/55 It's my bet that Bing recorded the two first listed numbers on that day for release as a single, and that the rest of the session was taken up with mastering his previously recorded TV tracks for release on the Lp. Perhaps the continuity dialogue was recorded on that day as well.

5/22/56 More acknowledged radio material. Can anyone tell us exactly when these two began to appear on the air? My notes have Honeysuckle Rose appearing as early as fall 1954.

3/14/57 With no evidence beyond precedent I suspect this 13 song Cole session. Can even Crosby have laid so many tracks in a single session? Or rather isn't it more likely that this is a mastering session chosen to fill up an LP? Again anyone with a full run of radio shows can check for the first appearances of these numbers.

\* The tape trickery on Tell Me Why doesn't necessarily exclude it as a radio performance. As far back as the Chesterfield programme of 3/21/51 Bing used double tracking in an ostensibly live performance with Les Paul and Mary Ford. (The song was Mocking Bird Hill.)

We now come to the problem of Bing's four children's records recorded sometime in 1957. The discography can't help us

with the dates and makes an error (derived no doubt from Kapp's mastering records). The Opening and Closing versions of How Lovely Is Christmas, as designated in the discography, are really the same performance used twice. However the version of the song released as a single is much longer - an un-edited version of the same performance. Therefore many collectors using the discography may think that they possess How Lovely Is Christmas when they have only a fragment. These same collectors will be interested to note that the same thing holds true with the other singles derived from the sessions, the exception being I Love You Whoever You Are which appears only on the single (and a very odd record it is what with that wimpy choir and that strange rhumba rhythm). Both Never Be Afraid and My Own Individual Star appear on Lp only in truncated forms.

As most of the "story" performances give evidence of a rusty voice and occasional sloppiness (e.g. Bing's off-key tag to Open Sesame) I'd be interested in knowing when and where they were recorded. Can anyone dig up the required information?

8/7/58 The date given for these two Cole Numbers is clearly a mastering date. When did they first appear on radio?

6/28/60; 6/29/60 I include these Satchmo sessions on speculation and because they are peculiarly troubling sessions for me. I suspect the dates to be mastering dates for two reasons. June 29 includes an awful lot of numbers for one session, particularly since they involved two singers, full orchestra, a choir and some rather tricky routines involving a jazz instrumentalist. Also Hughes Panassie reported in his book on Louis that Bing and Satchmo recorded their vocals separately for purposes of later studio mixing. If this is true, it shocks and disappoints me. Can anyone confirm or deny this with any real evidence.

What becomes clear to me at least is that our discography, despite the heroic work of its compilers is hopelessly defective regarding the fifties. I offer this piece as a challenge to those people on the west coast or anywhere in a position to fill up gaps in this important piece of research.

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